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On the cover: John Milner Architects, Inc., of Chadds Ford, PA, recently completed work on the ca. 1755 Reverend Henry Melchior Muhlenberg House in Trappe, PA, which had undergone many unsympathetic renovations, making it nearly unrecognizable. The architect, with the help of the community, an archeological research firm and the local historical society, has restored the house of the patriarch of American Lutheranism to its original character. *Photo: © Don Pearse Photographers, Inc.*

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WRITE IN NO. 5008

Yankee Ingenuity

A Vermont traditionalist builds widely, diversely and resourcefully, blending inspirations from her home state and her far-ranging travels. *By Eve M. Kahn*

Sandra Vitzthum lives in one of her family's many ancestral homes in Montpelier, VT, an 1843 Greek Revival farmhouse next to a cousin's property. Between them stands a spruce grove that their grandmother's best friend planted in the 1940s. Vitzthum's three sons go to the same Colonial Revival school that she and her father attended. Throughout the town, in fact, are sites that speak of her ancestors' 66 years of settlement there. She can point out the gold-domed statehouse where her grandfather served as senator, the neighbor's steep lawn where her uncles used to sled, the church steeple wall on which her father once carved his name. The streets are full of traces of her own career, too: from the outskirts where, as a teenager, she helped her civil-engineer father lay out new neighborhoods, to the heart of town where she's built a colonnaded information booth roofed in Vermont slate.

Yet her deep local roots haven't made her architecture narrow or parochial. In 10 years of solo practice, she's completed 60 projects in seven states along the eastern seaboard and around the Midwest. They range in scale from wainscoted kitchens to a pedimented village library to a 50-unit summer resort. Meanwhile, she's taught at five architecture schools, including the Prince of Wales' foundation and Notre Dame.

Sandra Vitzthum is a traditionalist architect based in Montpelier, VT. *All photos unless otherwise noted: Carolyn L. Bates*

Far left: For a client who collects eclectically – from antique cars to Pre-Raphaelite paintings – Vitzthum built an Arts and Crafts house in Michigan with massing based on the boxy, steep outlines of English precedents.

Though steeped as a child in Vermont's Greek Revival and Georgian traditions, she's proven adaptable to any region's culture and any client's historical interests. Her designs demonstrate equal ease with Vignolan Tuscan piers and the spiky newel posts of William Morris and Philip Webb's Red House, and a flair for unusual technologies like tinted-concrete flooring, straw-bale insulation and steel frames for acrobats' practice barns.

At age 40, she's the state's most prolific, diversified and high-profile traditionalist, providing needed models for antidotes to sprawl. "It's been important to me to do a spectrum of civic and residential work," she explains. "My idea has always been to make all kinds of buildings look as if they'd always been there. The landscape and the built environment are so fragile here, something that outsiders can't always see and understand. The scale is so human, and susceptible to getting overwhelmed by corporate buildings. We've had a lot of assaults, with developers thinking our cities should be more cosmopolitan or that additions have to scream out and compete with old buildings." When she takes on a commission, she adds, she browses byways for ideas: "I look at shingle shapes, porch ornament and cornice returns." Redeploying regionally appropriate details, as she wrote in a 1993 collection of Classical theory essays, "reinforces a community's traditions and fits them into enduring values of humanity. At the same time it affirms the individual by affirming his place in the world."

Cultural Studies

Vitzthum's strong sense of place is, paradoxically, partly due to extensive globetrotting. She's lived in England, Germany and Bali – at age 12, her father moved the family to Indonesia for a year, while he created a water system for a city of two million people that previously had no running water. "It was a really key year for me," she recalls, "awakening my love of travel and my awareness of culture." While an architecture undergrad at Princeton University, she took numerous anthropology courses. Her thesis project, advised by now-retired anthropologist Hildred Geertz, envisioned an American consulate for Bali in vernacular/Frank Lloyd Wright style: "It was a study in how we can be sensitive guests," Vitzthum says. (She remains close with Geertz: this year, the architect provided illustrations for a book by Geertz about a 1,000-year-old carved-stone temple in Bali.) For her master's studies, Vitzthum switched to the University of Virginia, where her favorite Princeton architecture professor, William F. Shellman, had trained. "It was an absolutely wonderful time to be at UVA," she says. "Jaque Robertson was dean, bringing in lecturers like Léon Krier and Demetri Porphyrios – the list goes on and on." Michael Lykoudis (now Notre Dame's dean) eventually hired Vitzthum as an intern at Allan Greenberg's New Haven office; she laughingly refers to her three years there as "my finishing school."

"Sandra's very, very smart, with really great analytical skills, and she's becoming a great architect," says Greenberg, whose other well-known office alums include not only Lykoudis but also Victor Deupi, Michael Franck and Christine Franck. Greenberg collaborated with Vitzthum in 2001 on a proposal for a subtle addition with a courtyard to the Montpelier statehouse. The competition jury, unfortunately, was swayed by a member Greenberg calls "a closet Modernist." The addition plan, like many of its Modernist cousins, has foundered in projected cost overruns and controversy, and has drawn vocal protests from preservationists and the state and national branches of the AIA.

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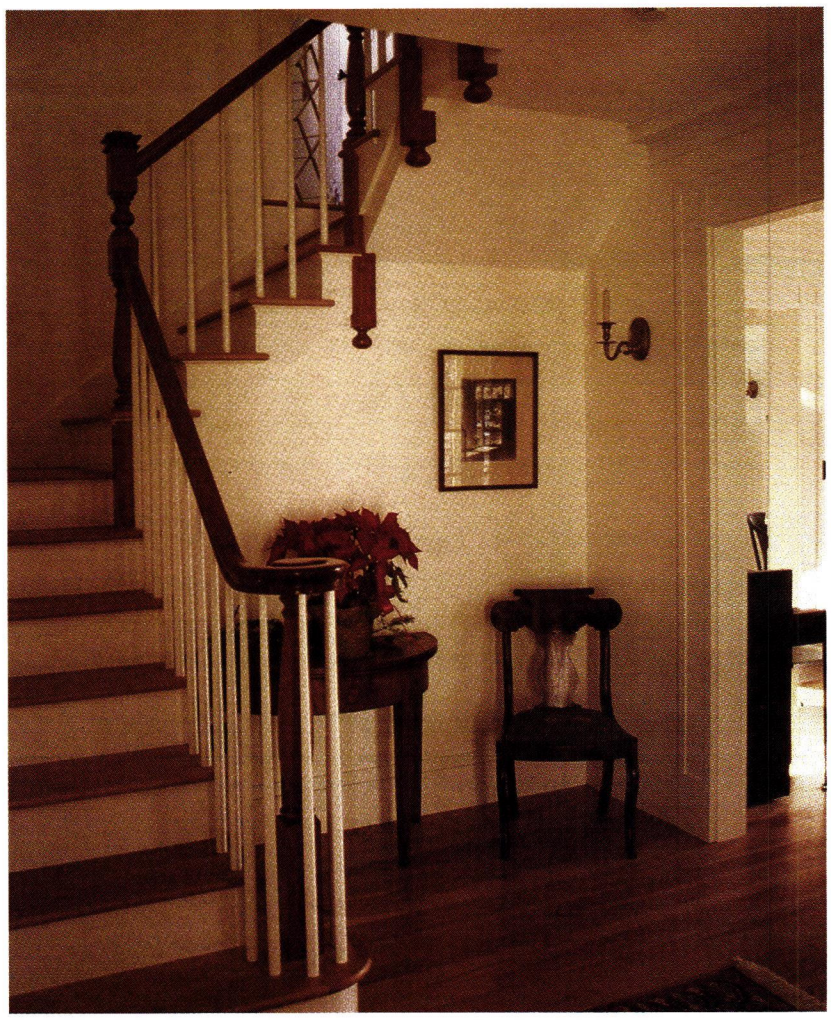

Above left: On a Massachusetts peninsula, Vitzthum created a Greek Revival Revival farmhouse. Its pinwheel footprint allows views of the sea, bay or harbor from every room. *Photo: Sandra Vitzthum*

Above: The client asked Vitzthum to model the staircase after an original in an ancestral home down the block. *Photo: Sandra Vitzthum*

Left: Beadboard wainscoting and double-hung windows make the house's sun porch seem to have been enclosed after decades of use. *Photo: Sandra Vitzthum*

Vitzthum's information booth nearby, by contrast, has been welcomed. The townspeople originally planned to house the service in a prefab garden shed, but she persuaded them to upgrade, offering pro bono design services. The model soon attracted donations of construction labor and luxurious materials like Vermont slate for the roof and floor. One radio personality jokingly measured the footprint, to see if he could adapt the structure as a bachelor pad. Vitzthum has only heard complaints about the design from a few fellow architects, who've accused it of superficial Disney-fication. But it's so authentically Montpelier-tailored that its cornice rake matches the angles on the courthouse trim.

Field Work

Vitzthum runs her office out of a ca. 1900 house near her home, answers her own phone and only occasionally delegates some drawings to longtime freelance draftspeople. A typical client for residential work is a couple whose nest has just emptied and whose budget can handle costs of $200-300 per square foot. They're aiming to create an appealing vacation base for children and grandchildren, often on sites with potentially sweeping mountain or seashore views. They show Vitzthum some clippings about historic buildings they like, and describe childhood haunts they remember most fondly. (She's even been known, for a Greek Revival Revival house in Massachusetts, to replicate a staircase from the client's grandmother's home down the road.) They also bring her snapshots of their collections in need of proper showcasing. Many of them come to her already intrigued by environmentally sound materials, such as locally milled woodwork and salvaged appliances and bath fixtures. Some are daringly green enough to ask about sand-scoured rustic timbers, composting toilets and insulating straw bales harvested at local oat farms.

But no one approaches Vitzthum seeking ostentation: "People come to me when they want something quiet and tasteful," she says. "And they're eager for one-on-one attention. I like managing all the details myself, I'd

A stairwell doubles as a pantry for an in-law apartment within the carriage house at Vitzthum's 1843 farmstead.

Above: For an environmentally sound period look, Vitzthum sometimes salvages kitchen fixtures, including the in-law unit's ca. 1900 sink with a newly sewn gingham skirt.

Left: The in-law apartment's refrigerator is tucked behind beadboard at left, and the concrete floor – poured above straw-bale insulation – has been scored and stained into a checkerboard pattern.

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After perusing images of antique English hardware, Vitzthum designed curlicued hinges for the front door of the Michigan Arts and Crafts house.

The house's stairwell is loosely based on an original at Red House, which Philip Webb designed for William Morris' family in the 1850s.

Above: The porch's cutwork railings and varied cladding derive from details on shingled houses in Michigan and Massachusetts.

Right: Vitzthum maximized opportunities to display collections, installing a plate rail for vintage tile and setting stained-glass windows into the walls.

rather do fewer projects than grow my office. I use my anthropologist training to put myself in someone else's shoes, and work intensely with them to design a place that functions perfectly for them."

She gets to know her teams of local craftspeople well, too, including LaRose Custom Millworks ("They have a huge, beautiful shop, they're great finishers and incredible problem solvers") and metalworker Lucian Avery ("a young, gifted man who teaches at the Shelburne Museum"). She specs from her neighbors even for out-of-state work: "One of the best things about working in Vermont is that it's very easy to get the highest quality work, which doesn't necessarily cost more than off-the-shelf stuff." For a lakefront resort of gabled rowhouses she's co-developing in Michigan, LaRose has been busy milling trim and stair parts and shipping them westward.

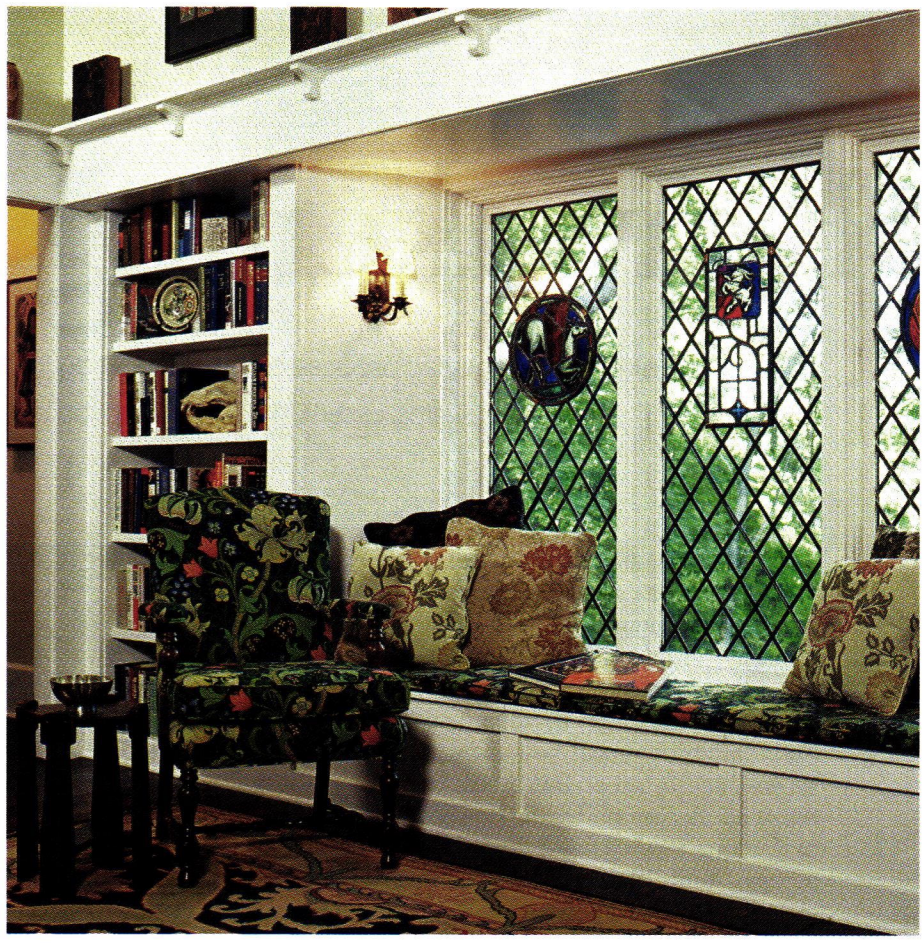
Carved-stone brackets top the living room's curvaceous mantelpiece.

Half her weekdays are now spent at that site, a collaboration with Charles Hayes, a developer/collector for whom she'd built an imaginative Arts and Crafts house in Michigan. Notre Dame professor Thomas Gordon Smith had recommended her for the job. Hayes required a backdrop dramatic enough to stand up to his collections of antique cars, tile, Stickley furniture, Pre-Raphaelite paintings and Belle Epoque stained-glass windows by Boston makers Wilbur H. Burnham and Charles J. Connick. Vitzthum conceptualized the project by studying an array of English precedents from Webb, Morris, C.F.A. Voysey and C.R. Ashbee. Then she riffed, dreaming up cutwork railings, exuberant hinges and varied cladding patterns, while incorporating Hayes' windows into the bays and his tile into the mantelpieces and bathroom walls.

Geographical Survey

Vitzthum never knows what will come through the transom next: whether a horse barn to be converted into a religious retreat with webs of exposed beams or a pantry to be snuck into a carriage-house stairwell with a fridge disguised by beadboard or a Gothic cottage for the Charleston-area New Urbanist community of I'On. In the half-weeks she spends at home now, she sees ever more of her kind of aesthetic benefiting the landscape. In an unspoiled village north of Montpelier, a T-shaped library she's just finished overlooks both the common green and the Green Mountains.

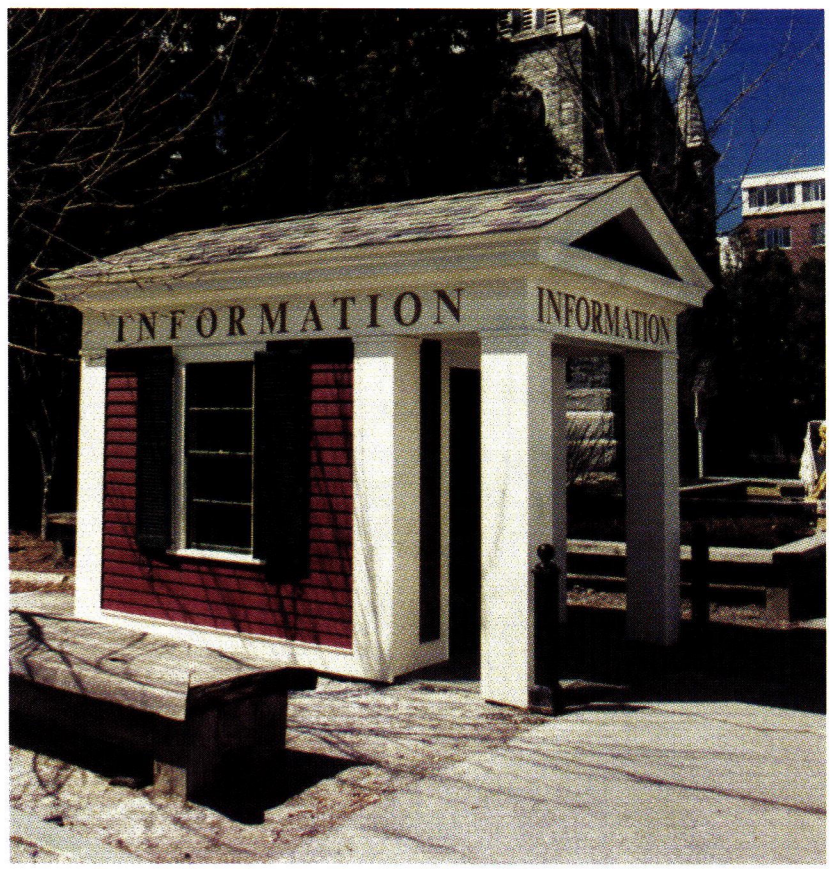
"I want to keep doing more of what I've been doing," she declares. "And I'm really liking the developing, being my own client, shaping whole communities. We just got permission to put in a corner store in the Michigan project, which I regard as a major triumph. I'd like to keep planning new neighborhoods. So far, I've been blessed with a fantastic variety of programs and spectacular sites." ■



To illuminate the library window seat, Vitzthum combined new diamond-pane leaded glass and vintage rondels by Boston makers Wilbur H. Burnham and Charles J. Connick.

Vitzthum centered an antique Batchelder tile over the family room's brick hearth.

A ca. 1850 horse barn has become a meeting room for a religious retreat. Since some woodwork had been exposed to wear, and some long hidden, Vitzthum had all pieces sand-scoured for an evenly rustic finish.



Tourists in Montpelier can easily spot the clapboard information booth that Vitzthum designed, after dissuading townspeople from plans to erect a prefab garden shed. Locals became so enamored of the project in progress that they donated labor and materials including a slate roof and floor.

Reawakening the Vernacular

The traditional vernacular process of design and building was lost during the Great Depression and World War II. Its revival is essential if we are to build beautifully and well again. *By Stephen A. Mouzon*

The number of houses designed by architects in the United States is tiny. The percentage reported generally hovers predictably below 5%; 2% would probably be closest to actuality. To confirm this, drive down any street of single-family homes in your town and ask yourself how many of them appear to be designed by an architect. It's unlikely you'll find any at all. As you're driving down the street, be sure to also take note of the style and quality of the architecture. Your observations are almost certain to include the following.

The percentage of homes that are generally traditional in nature is absolutely overwhelming. For most of America, the proportion is well over 99%. Many towns have two, three or maybe a half-dozen Modernist houses. Many more towns have none whatsoever. The towns with the greatest percentage of Modernist homes (other than Los Angeles) are generally the small college towns where the college has an architecture school. The Modernist houses are obviously those of the professors.

Your second observation will probably be that houses built before about 1925 are likely to occupy the quality scale somewhere between the settings of "competent" and "well done," with frequent spikes up to "excellent."You are also likely to note that a decline in quality began about this time that slipped steadily downward for the next 20 years to the point that most houses gave up any aspiration of beauty or excellence at all and landed instead in the tar-pit of the post-World War II ranchers, remaining there with little change for a third of a century. This period is coming to be known as the "Dark Ages of Architecture." Your final observation probably will include the clear re-birth of aspirations of beauty beginning around 1980, but with results that have been of regrettable quality to date. What has contributed to this state of affairs, and what can be done to ensure that traditional houses are built to a higher standard of quality?

Builders in the Preserve, in Hoover, AL, a 300-acre traditional neighborhood development that is being developed by U.S. Steel Real Estate, regularly use four of the six tools that currently exist to foster the re-birth of the vernacular process: face-to-face architectural reviews by the author, a pattern book by Looney Ricks Kiss, Preserve Guild annual guided tours of great new and old towns and a syntax code. *All photos: Stephen A. Mouzon*

The Great Decline

The Great Decline is the obvious culprit of the current lack of quality in building design. But what caused the Great Decline, and how might it be reversed? The Great Decline could itself be the subject of an entire article, but a quick summary clearly includes three historical facts.

Modernist architecture gained significant momentum in the United States by 1925, resulting in a condition where great numbers of architects with high design aspirations left the practice of traditional architecture to become Modernists. This period was followed closely by the beginning of the Great Depression, which was obviously a time when little was built – what was, often, was built as economically as possible. The Depression was followed immediately by World War II, during which time most resources were focused on the war effort. By the time that the war was over, neither the crafts, the traditions nor the knowledge necessary to create great traditional architecture remained. The Dark Ages of Architecture followed.

Today, a second renaissance of the architecture of humankind is underway, but it is far from comprehensive. The first phase of this renaissance began around 1980, and consisted of the recovery of lost wisdom by a handful of architects, urbanists, theorists and others. The second phase is now beginning in a few little flashes of light around the globe, and consists

Builders at the Preserve occasionally use a fifth tool: stock house plans from plan books. The notable thing here is that none of the final drawings have been done by architects until very recently. Even the houses that began with architect's stock plans were significantly modified by residential designers or draftspeople.

Nearly all of the houses at the Preserve were built as builders' spec houses, usually reviled by architects as one of the lowest forms of residential construction.

The column-to-beam connection regularly bedevils even the best new neighborhoods. One prominent architect recently said: "We have all but given up on getting that detail right." Yet, the use of multiple tools has ingrained details like this upon the culture of the Preserve Guild to the point that getting it right comes naturally to them, and they do it regularly.

Dormers compete with the column-to-beam connection for the title of the Most Screwed-Up Detail of All Time. This example, from a builder's spec house at the Preserve that was designed by a draftsperson, shows that it can be done well.

of isolated pockets of the teaching and the practice of excellence. The third phase will occur when there is a system that can be instituted in a comprehensive manner that ensures the full flowering of this renaissance. What will this system look like?

The Vernacular and the Classical

It would be helpful to look back at the last system that worked before the Great Decline in order to answer this question. The last system consisted of a spectrum of architecture that had two extremes: the vernacular and the Classical.

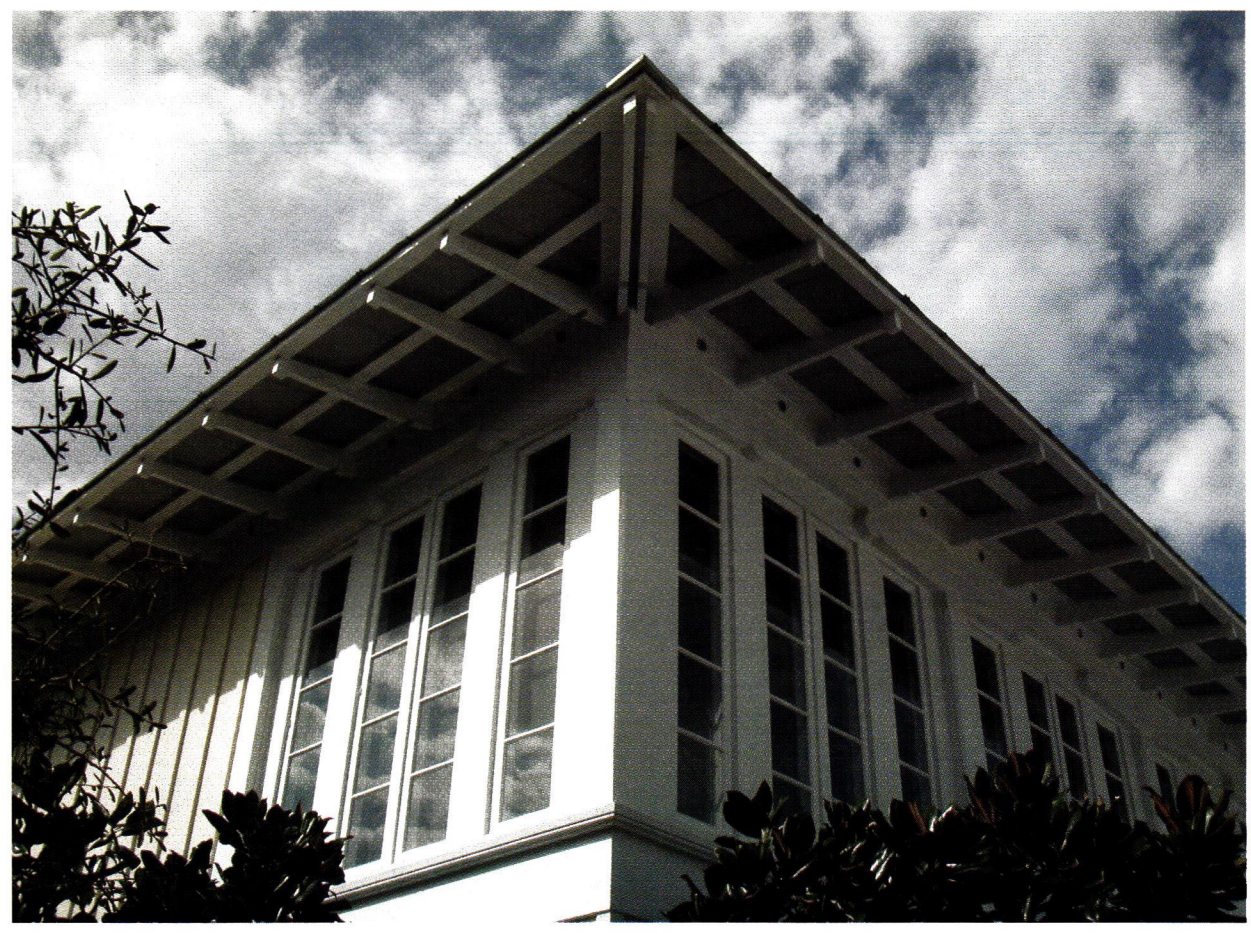
The vernacular process was a widespread culture of general architectural knowledge that told the average person how to build a front door, a back porch or a sunny garden spot. It produced by far the majority of buildings ever constructed by the human species, and did so in almost every case without the need for architects. It met basic human habitation needs such as shelter from a storm and a quiet place to teach the children. It also provided basic human habitation delights such as the glow of embers off the hearth late on a winter evening or the cooling breezes you feel sitting on the porch of a sideyard house in Charleston. Because the vernacular process addressed the issues of commodity, firmness and delight in a very simple, straightforward, localized manner, the architecture it produced was firmly tied to the climate, topography, materials, culture and other particulars of its region. In other words, vernacular architecture often looked very different from place to place but was created by the same process worldwide.

The Classical system, in contrast, dealt with human needs of a higher order. Just as individual humans would feel unfulfilled with only a warm bed, good food and other basic necessities of life, the community at large also needs more from its architecture. Humans have always had a great need to know who and where they are and to be in harmony with their surroundings. Classical architecture told us who we were by doing things as simple as reflecting the human form in both its vertical arrangement (head, body and feet) and its horizontal arrangement (fixed bilateral symmetry at the face; variable symmetry elsewhere). Classical architecture also told us who and where we were on a higher level by telling the stories both of our culture's ancient origins and its more recent history. The Classical put us in harmony with our surroundings using basic principles of proportion that had been understood for millennia and that are at the heart of music and many of the proportions of nature. Finally, the Classical also told the story of a culture's aspirations for a brighter future. Classical architecture was always performed by a trained hand due to the refinement of the story that was being told.

Neither the vernacular process nor the Classical system worked in the absence of the other. The latter was based largely on a slow distillation of the former. It took the noblest manifestations of the vernacular and refined them into a highly idealized form. In terms of the former, simple vernacular farmhouses often were arranged to reflect some of the plainer Classical patterns. Each fed off the other to create our most-loved places.

The need to re-institute the principles and practices of the architecture of the Classical/vernacular spectrum is obvious. While Classical architecture is already undergoing a rebirth, the vernacular process is still in deep hibernation. The processes that underlie it are only now beginning to be understood, and they need to be applied to the majority of the population of a culture to really re-fire the engines of the vernacular process. The stakes are high: this process can be responsible for the vast majority of all houses built.

Building knowledge now rests with the builders and their designers in the Preserve, not just the town architect. This is an absolutely essential characteristic of any true vernacular: the wisdom must be widespread, not concentrated. As more and more people are able to explain to more and more people why things are done certain ways, the new vernacular stands a greater chance of coming to its rebirth.



High-style architecture has begun to evolve again in a very few places, such as the vicinity of Seaside and Rosemary Beach, FL, under the guiding hand of notable architects, including several members of the New Urban Guild. But this model is reserved for the highest-profile projects, because most developers allot very little funding for architecture.

Generation to Generation

What are the characteristics of the vernacular process? The first characteristic is that the process works with a set of patterns held by a culture at large. It requires everyone involved to act as generalists in the design and construction of their homes. They must know the general framework and the details of enough vernacular patterns to build a competent vernacular house.

The second characteristic is that patterns are passed down from generation to generation. This means that they must be capable of being communicated. The patterns must therefore be clear and rational. If so, then they are relatively immune to destruction by a new generation's question of "But why? ..." The transmission mechanism is usually as simple as "We do this because..."

The third characteristic is that patterns are modified in an evolutionary utilitarian fashion. Old patterns that are no longer needed are simply discarded, like archaic words in a spoken language. Read any example of 16th-century English to discover how many words fall from usage over time. New patterns arise to meet new realities, just as the words "bandwidth," "hypertext" and "internet" have arisen in recent times. In both cases, the "We do this because..." mechanism is crucial, testing both the continued viability of the old patterns and the rationale of the proposed new ones. And in doing so, vernacular architecture becomes the only truly modern architecture.

A New Vernacular Process

What must any new vernacular process accomplish? As it will be charged with the responsibility for the vast majority of construction, it must be eminently repeatable. To be repeatable, it must embody three abilities.

First, it must be able to be easily perceived. If the majority of the population is expected to understand and employ the patterns, they simply cannot be difficult to figure out.

Second, the patterns must be able to be easily loved. Things that are easily loved get repeated the most, and are the patterns that make up our most-loved places.

Third, the patterns must be able to be easily executed. Only things that can be built easily with relatively low-skilled labor are really repeatable and capable of forming a tradition.

What are the tools that currently exist that may be used to foster the re-birth of the vernacular process? They fall generally into two categories: the tools composed of pre-packaged solutions and the interactive tools.

Pre-packaged tools run the gamut of pre-assembly. The most pre-assembled are the plan books, which have been in use for more than a century. The Sears catalog once went one step further, allowing a person to purchase not only the house plans but also all of the building materials necessary to construct the house, delivered in a neat package to the construction site. Plan books followed the trajectory of the Great Decline and the subsequent Dark Ages and are just now beginning to emerge. The New Urban Guild is in the process of creating what may be the first great plan book of our time. The Guild Plan Book should be available sometime next year.

The next step on the spectrum of pre-assembly is that of the pattern books. Pattern books have a somewhat longer history than plan books, and were responsible for some of the best vernacular architecture ever built in America during the 19th century. Pattern books do not pre-assemble entire houses, but rather pre-assemble collections of patterns such as the details of a porch that are then put together by architects or designers into complete buildings. Modern pattern books are almost always written for specific projects. Pattern books were revived in our times first by Pittsburgh, PA-based Urban Design Associates. Looney Ricks Kiss was another early pattern-book author. More recently, the Miami Beach, FL-based PlaceMakers Pattern Book has become the first Transect-based pattern book. The Transect is the theory that underlies most traditional town planning today (see p. 15).

The least assembled of the pre-packaged tools are the syntax codes. A syntax code addresses single patterns individually. It is meant to guide the design process, not replace it as plan books do. Used alone, it allows the greatest amount of design freedom. It may also be used as a checklist in conjunction with pattern books and even stock plans ordered from plan books to refine the final design. The first highly successful syntax code in modern times was the Architectural Code of Duany Plater-Zyberk & Company, which was first used at Seaside, FL. I have recently expanded this code into an entire book, *Traditional Construction Patterns*.

Interactive tools are found on a range from the general to the project-specific. The most general tool has been in use almost since the dawn of time, and is the simple act of visiting, observing and documenting the great places. The grand tour of Europe was a rite of passage of architectural education in 19th-century America. In our times, an entire cottage industry is developing around tours of a combination of the best old and new towns.

Design Workshops

The next interactive tool is the design workshop. Most architecture schools are currently doing nothing to revive the vernacular process, so other organizations have filled the gap. The two most notable are the Seaside Institute and the Institute of Classical Architecture & Classical America (ICA&CA). The Seaside Institute is located in the pioneering traditional town of Seaside, FL, which was lauded in *Time* magazine as the Town of the Century. Seaside and the other traditional towns that have sprung up nearby make up the best laboratory of new traditional town design currently available. The ICA&CA is located in New York City, which is obviously one of the best laboratories of old traditional city design available.

The most specific of the interactive tools is the face-to-face architectural review. Most review boards currently mark up drawings and hand them back to the builder or designer, who makes the changes but learns none of the principles. Face-to-face reviews, however, are conducted with the reviewer sitting across the table from the designer and the builder. The reviewer explains the principles behind each marked-up item, thereby transmitting the wisdom the reviewer has collected directly to the designer and the builder. A full recovery of the vernacular process will occur only after both the design and the building communities are properly equipped with this knowledge.

Each of these six tools, taken individually, can help produce the architecture of a great town or neighborhood. Our mission, however, is much bigger than that. If we hope for excellence to be wider than individual little glimmers of light in isolated corners of the globe, then we really must re-fire the engines of the vernacular process and empower every person with the basic knowledge of how to build their own beautiful places. It will take every one of these tools (and possibly some that we haven't thought of yet) to accomplish this, but it will be worth it. ■

Steve Mouzon is an architect based in Miami Beach, FL. He is also the director of design for PlaceMakers, LLC.

The real workhorses of the new vernacular will be the mainstream places built like the Preserve simply because they are much more numerous than Classical places like Seaside.

A Third Dimension to Planning

In recent years, the Urban Transect has been used as an analytical tool dealing with density and planning. The Iconographic Transect aims to add a third dimension of coherence to this tool. *By D. V. Marcantonio*

The Urban Transect (Figure 1) is a superior alternative to the failed model of mono-functional zoning: it promotes a city's coherence with respect to density and massing. The historical record of cities that are both practical and beautiful confirms it as a viable model.

The historical record, however, shows us still more than can be accounted for in the Urban Transect. For the cities that we love so much today – Rome, Venice, Budapest, St. Petersburg, Charleston – also evince a coherence with respect to the appearance of buildings. What is needed is a tool that allows us to analyze and prescribe this coherence.

The Significance of Iconography

The historical record shows that buildings naturally represent the importance and purpose of the institutions they house, and they do this principally by relating to one another, i.e., more important buildings will tend to have more iconography and more specific iconography than lesser buildings.

When I use the term "iconography," I refer to the whole body of symbols that are intelligible to a particular culture: everything from the Scales of Justice, which we usually find outside a courthouse, to coats of arms, to architectural molding and ornament.

A city's courthouse is usually one of its more important buildings. Consequently we usually find that it is among the more richly ornamented buildings in the city: the architecture is more finely elaborated, and the non-architectural iconography is more lavish and more specific – a sculpture of Justice personified, the seal of the governing authority, etc.

In contrast, the house of a middle-class citizen is comparatively less important. Hence, the iconography, both architectural and non-architectural, is less elaborate and less specific – often no more than a pineapple above the front entrance to symbolize domestic hospitality.

As different as they are, both the courthouse and middle-class house appear to belong to the same family. One could form a decent picture of the character of a place by lining up all the representative buildings in order from most important to least, and then taking "core samples."

Defining Character

The diagram in Figure 2 describes the character of some imaginary generic place. I hasten to add that it is not a specific prescription, and that the Greco-Roman forms depicted here should be understood as accidental. They merely provide a convenient vehicle to depict a declension that presumably could have been accomplished using the forms of another tradition. I have repeated the door surround motif to highlight the continuity across the diagram and to isolate more clearly its salient features.

In short, this diagram attempts to do with iconography what the Urban Transect does with plan and massing. Hence I call it the Iconographic

◄ RURAL TRANSECT URBAN ►

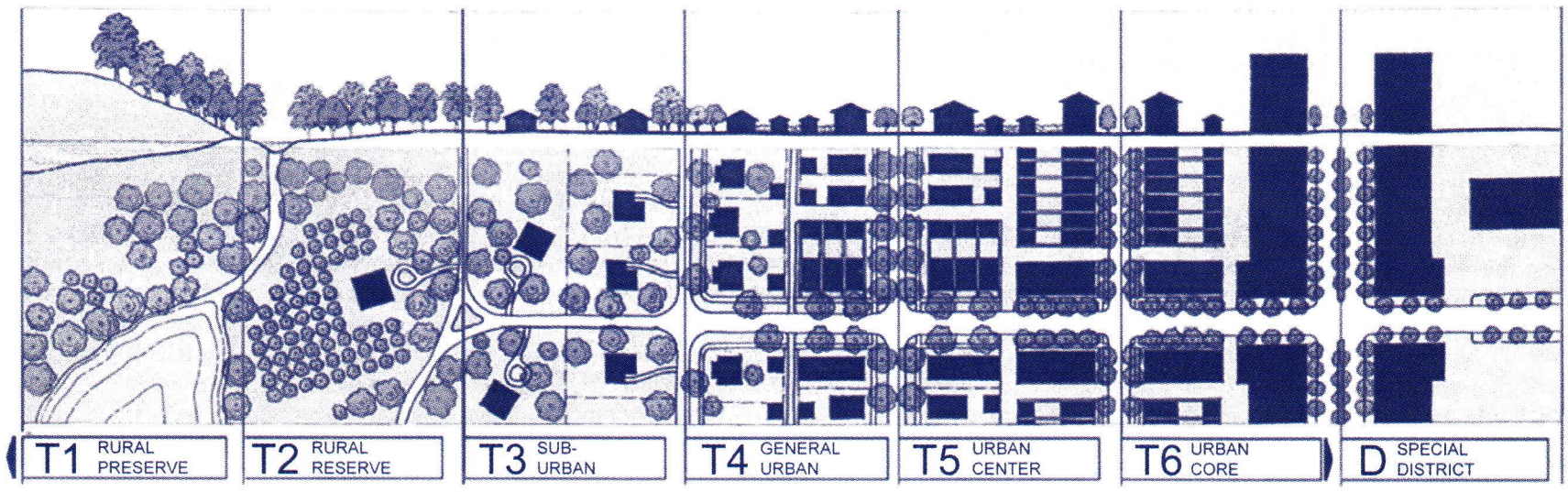


Figure 1

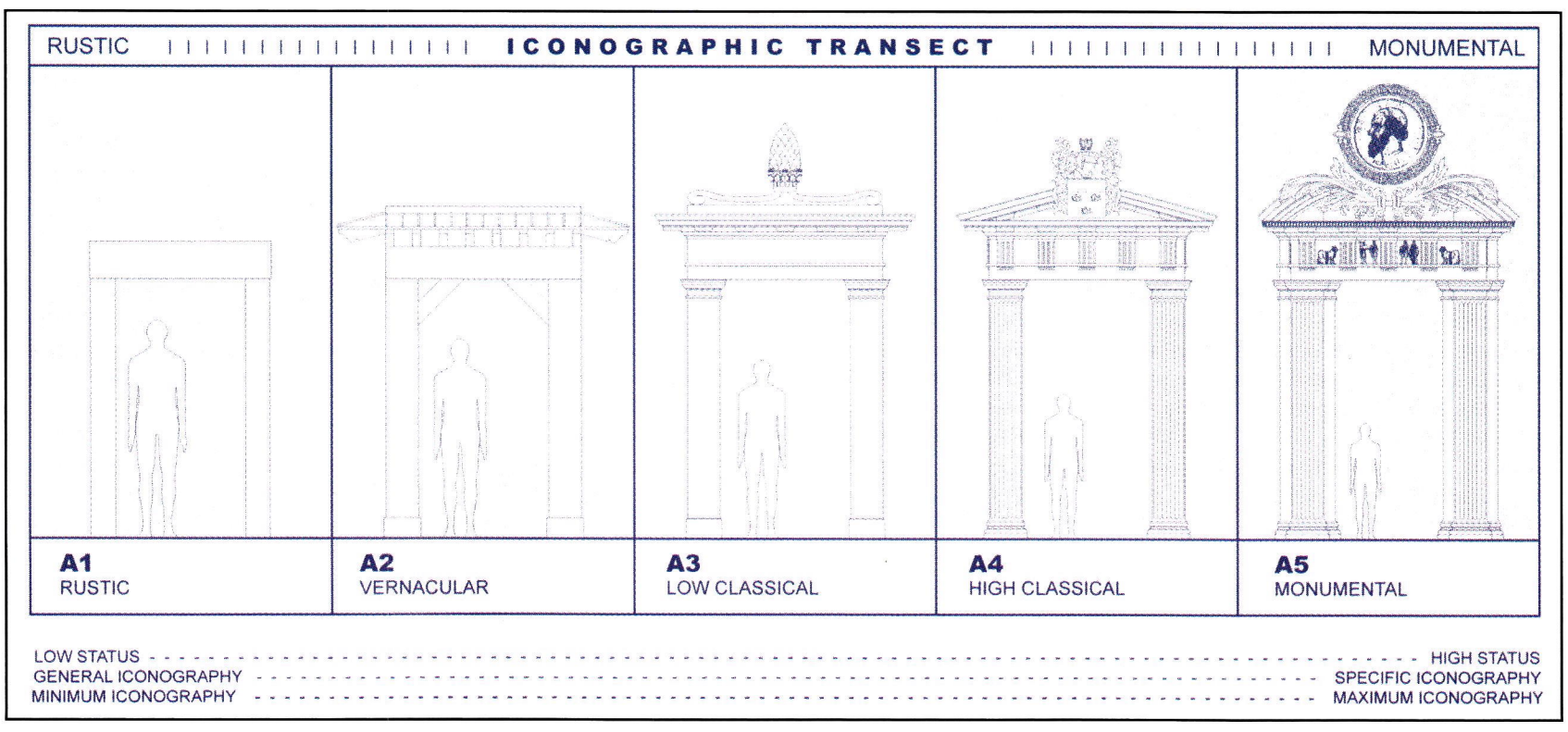


Figure 2

Remodeled, Reconstructed, Restored

Following numerous unsympathetic renovations, an American Lutheran patriarch's ca. 1755 house is restored.

PROJECT: REVEREND HENRY MELCHIOR MUHLENBERG HOUSE, TRAPPE, PA

ARCHITECT: JOHN MILNER ARCHITECTS, INC., CHADDS FORD, PA; JOHN D. MILNER, FAIA, PARTNER-IN-CHARGE; MARY WERNER DENADAI, FAIA, PROJECT ARCHITECT

The Reverend Henry Melchior Muhlenberg house in Trappe, PA, built in ca. 1755, underwent numerous unsympathetic renovations before it was restored between 1993 and 2002. *Photo: John Milner Architects, Inc.*

Insert: The reconstruction was based on extensive architectural site analysis and archaeological research carried out by John Milner Architects, Inc. and Kittatinny Archaeological Research, Inc., respectively. The home was restored to what was determined its most significant period, 1776-1802, during which it was occupied by the Muhlenberg family. *Photo: © Don Pearse Photographers, Inc.*

The patriarch of American Lutherans, Reverend Henry Melchior Muhlenberg, lived for the last 11 years of his life in a ca. 1755 home in Trappe, PA. It was in this town that the German-born clergyman established a church in 1743, one of the early steps in Muhlenberg's path to becoming the leader of all of the Lutheran groups in the colonies. After his death in 1787, his family remained in the house for another 15 years.

In 2002, Muhlenberg's house opened as a museum and educational center focusing on his contribution to the church and the process of restoring an historic residence. The house underwent archaeological and architectural site analysis, a project that began in 1989, and was restored from 1993 to 2002.

Though the house was built before Muhlenberg's residency, and many other people lived there both before and after the Reverend's family, architect John Milner, FAIA, partner at Chadds Ford, PA-based John Milner Architects, Inc., says that "there was no question as to which period to restore the building. Muhlenberg is a significant figure in history."

The first step in restoring Muhlenberg's home was to uncover its past. Milner began the study with an architectural archaeology class at the University of Pennsylvania in 1989. Kittatinny Archaeological Research, Inc., of Stroudsburg, PA, was brought in two years later to aid in the investigation. Historians from the local historical society carried out archival research and in 1993 Milner put together his Historical Structure Report that documented the above research and Muhlenberg's life in the home. With these elements and the aid of Muhlenberg's detailed journals, a clear chronology of the construction of the house was determined.

Before Muhlenberg bought the Trappe home, the house had been rented to a number of people and possibly served as living quarters for tradespeople who operated a large ceramic kiln, the remains of which were excavated next to the house. These previous occupants altered some of the structure, but Muhlenberg corrected many of the modifications. He rebuilt the first-floor partition that had been removed, and hired a carpenter to repair some of the woodwork.

In 1989, however, architects faced a building that had been altered to the point of disguise. Originally a two-story sandstone building with multiple living units, after ca. 1830, ca. 1860 and 20th-century renovations, the building had three stories and a stucco exterior. The floor plan had been modified numerous times and through the years the home had flip-flopped from a single-family to an apartment-style dwelling.

In the years that followed the Muhlenberg residency, the home was remodeled and reconstructed. In the 1830s, a doctor rented the first floor of the home as office space, modifying the arched window openings by covering them with woodwork. In 1860, the roof was raised by half a story, the windows and doors were replaced and stucco was applied to the stone exterior. The floor plan was also altered at this time and many of the interior elements were replaced. In the 20th century, the house was again turned into apartments. According to evidence discovered during the architectural investigations, the 1989 floor plan represented a modification of the original room configuration, which featured a central half-hall containing a stairway and providing access to four separate rooms. "The discovery of the remains of three cooking fireplaces (two on the first floor and one on the second floor), led us to believe that there were probably three distinct living spaces within the house," explains Milner. One theory, supported by a reference found during archival research, is that the building served as a retirement home for ministers.

Restoration commenced with funding provided by the owner, the Historical Society of Trappe, and grant assistance from a variety of public and private sources. Architectural features that had been lost during previous renovations were reconstructed "based on an abundance of architectural evidence, surviving original fragments, historical precedent and traditional construction methods," explains Milner.

"Interestingly, many components of the original woodwork removed during later modernizations were salvaged and incorporated in different ways into the new work as nailing strips, wall supports, ceiling lath and other elements," says Milner. The fireplaces were disassembled as part of the 1860s renovation and the stone was reused to build the walls of the new third floor. "It's very unusual that so much of the original architectural detail would be recycled and therefore available for analysis," according to Milner. "In the restoration phase, we were able to return some of those rearranged elements." Other elements were only fragments of what were originally larger features, so were integrated into the restoration exhibit.

The third floor of the building was removed so that the original roofline could be reconstructed. "Investigations revealed a definite joint in the masonry showing where the stone had been added to the original walls," says Milner. The attic roof frame was reconstructed using historic

The home features a half-hall floor plan found in some 18th-century houses built in Pennsylvania by settlers of German origin. In the mid-18th century in this region, more formal homes built by English settlers often incorporated a center hall that extended from the front of the house to the rear. During a ca. 1860 renovation, the original half-hall was converted to a center hall and a new stair to the second floor and basement was built. *Photo: John Milner Architects, Inc.*

John Milner Architects restored the half-hall and the stair. Lititz Planing Mill, Lititz, PA, custom fabricated the millwork. *Photo: © Don Pearse Photographers, Inc.*

timber-framing techniques. The stucco peeling from the façades was removed and the underlying stone was patched and re-pointed. Twenty or 30 different mortars were mixed before the unique pale-pinkish-cast of the original material was attained.

The restoration of the interior was extensive. The building was stripped of its non-original materials and features, the original half-hall floor plan was restored and window and door openings were rebuilt to their original sizes. "We found the original stud framing and corresponding mortise holes that showed us the configuration of the hall as it was built in 1755, as well as the size and position of original doorways," Milner explains. The original doors for these openings were relocated to the new attic in the 1860s, and merely moved back to their original locations as part of the restoration.

The architects, Historical Society members and local residents collaborated on one aspect of the project, the restoration of the missing sections of the original paling. "Paling is an 18th-century insulation system," Milner explains. "Between the cellar and the first floor, 3- to 4-in.-wide pieces of thin-split wood slats were inserted into grooves in the sides of joists. Local clay mixed with straw was packed above these slats, just beneath the finished flooring of the room above. By involving the community, an event that occurred in 1755 was recreated!"

The four massive fireplaces that were torn down for reuse in the new third-floor exterior walls were reconstructed using the same stone, thereby reversing the 1860s process. However, Milner says, "not enough fireplace stone was found in the house, so we had to bring in more than 30

An historic paint analysis was conducted and historic colors were applied to the front parlor. The windows were recessed into arched niches. *Photo: © Don Pearse Photographers, Inc.*

Insert: Before restoration, the front parlor was decorated in pale-blue wallpaper and had a chandelier hanging from a drop ceiling. *Photo: John Milner Architects, Inc.*

This second-floor bedroom features one of many built-in cabinets found throughout the house. *Photo: © Don Pearse Photographers, Inc.*

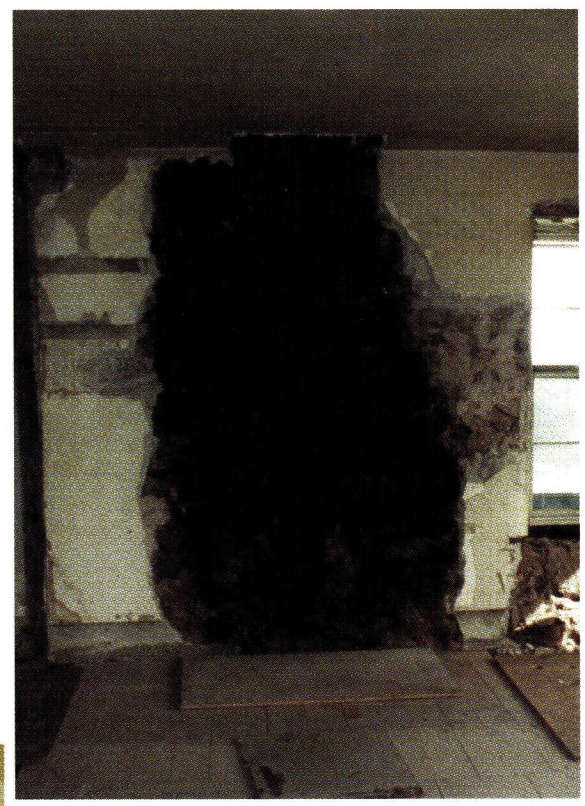
tons from Rolling Rock Building Stone in Boyertown, [PA], to supplement the construction."

An interesting feature found in the Muhlenberg house was the cast-iron five-plate stove. "If you had a fireplace in the kitchen, for instance," Milner says, "a hole in the back of the fireplace provided access to a stove that projected into the adjacent room, often the parlor. Hot coals were put into a five-sided iron box that was open to the fireplace, warming the iron plates that in turn radiated heat into the other room." Milner says that the original stove plates were elusive, because they often disappeared during modernization. One intact cast-iron stove plate was discovered during archaeological excavations buried just to the rear of the house. Using this plate as a guide, the four missing pieces were cast. A stove in the other cooking fireplace on the first floor was also reproduced.

The architects were excited to find that the wide-board yellow heart pine flooring had survived throughout the first and second floors. However, after the numerous renovations of the past couple centuries, three flooring layers had been set on top of the first-floor pine and two layers on top of the second-floor pine. "We were able to remove the added flooring from the entire second floor and, with a few patches, restore it to its original appearance," says Milner. Termites had consumed much of the original first-floor boards, however, and they were replaced with yellow pine boards, supplied by Sylvan Brandt of Lititz, PA, sawn from old barn beams to exactly match the original flooring widths.

In addition to the flooring, all of the missing millwork and hardware were custom fabricated to match the 1755 designs. Lititz, PA-based Lititz Planing Mill custom fabricated the doors, window frames, door and window trim, stairs and built-in cabinets. The Coldren Company of North East, MD, provided the reproduction hardware. Box locks, strap hinges and thumb latches were forged in iron.

Finishing touches included plastering and painting. Re-created lime-based horsehair plaster was applied over hand-split wood laths. Both interior and exterior paint colors were re-created based on microscopic paint analysis performed by the Frank Welsh Company of Bryn Mawr, PA. The Muhlenberg house is furnished with some of the family's possessions and the Historical Society of Trappe is trying to complete each room as it may have looked in Muhlenberg's time. – *Hadiya Strasberg*



Below: This fireplace was partially reconstructed using stone extracted from the third-floor walls, which had originally been fireplace stone. *Photo: © Don Pearse Photographers, Inc.*

Inset: The four fireplaces throughout the house had been torn down in the 1860s. Evidence that they once existed included broken wall stones, soot marks designating the location of chimney flues and original framed openings in the floors. *Photo: John Milner Architects, Inc.*

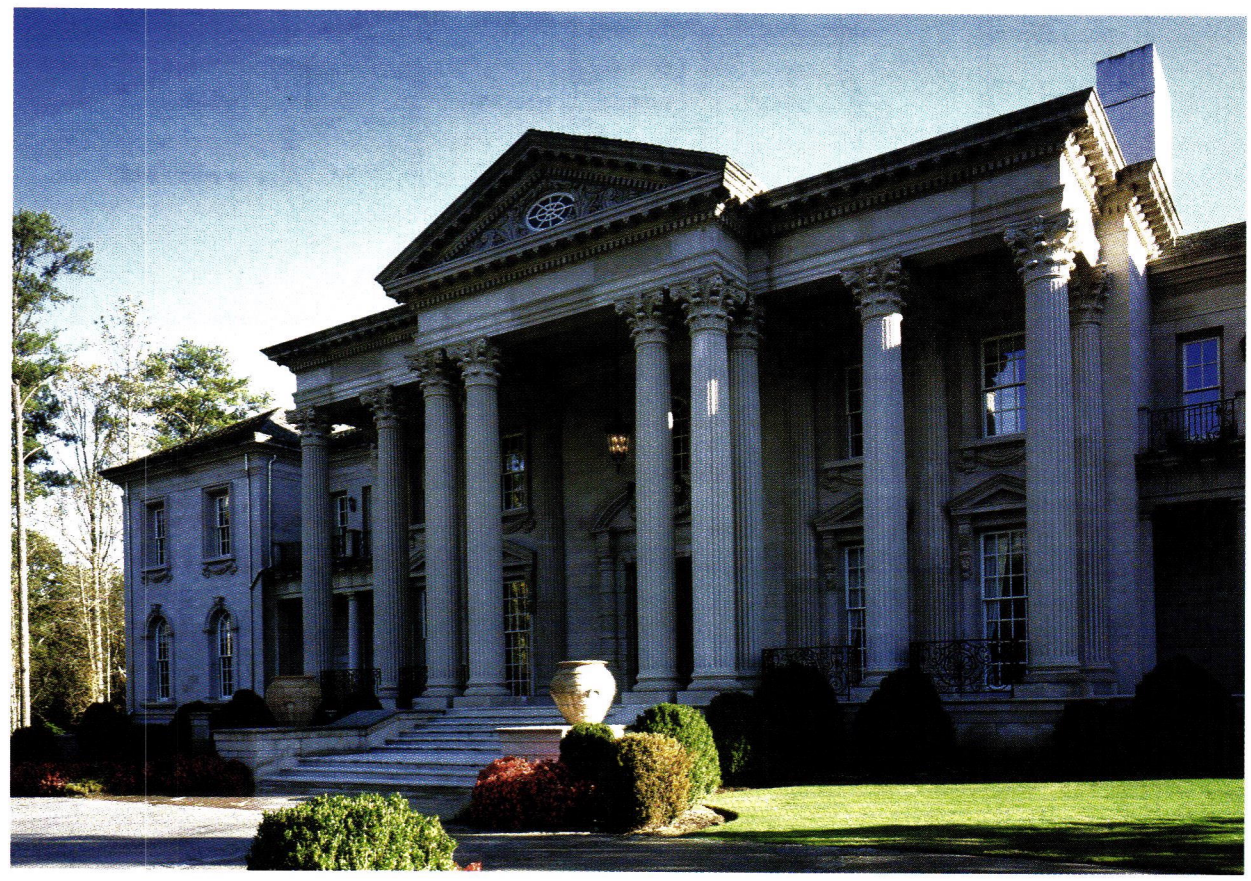
Southern Belle

A new limestone home in Atlanta, GA, revisits grand Beaux Arts mansions.

PROJECT: BEAUX ARTS MANSION, ATLANTA, GA

ARCHITECT: HARRISON DESIGN ASSOCIATES, ATLANTA, GA & SANTA BARBARA, CA; WILLIAM H. HARRISON, AIA, AND GREGORY L. PALMER, AIA, PRINCIPALS

CONTRACTOR: MARK A. PALMER, INC., ATLANTA, GA

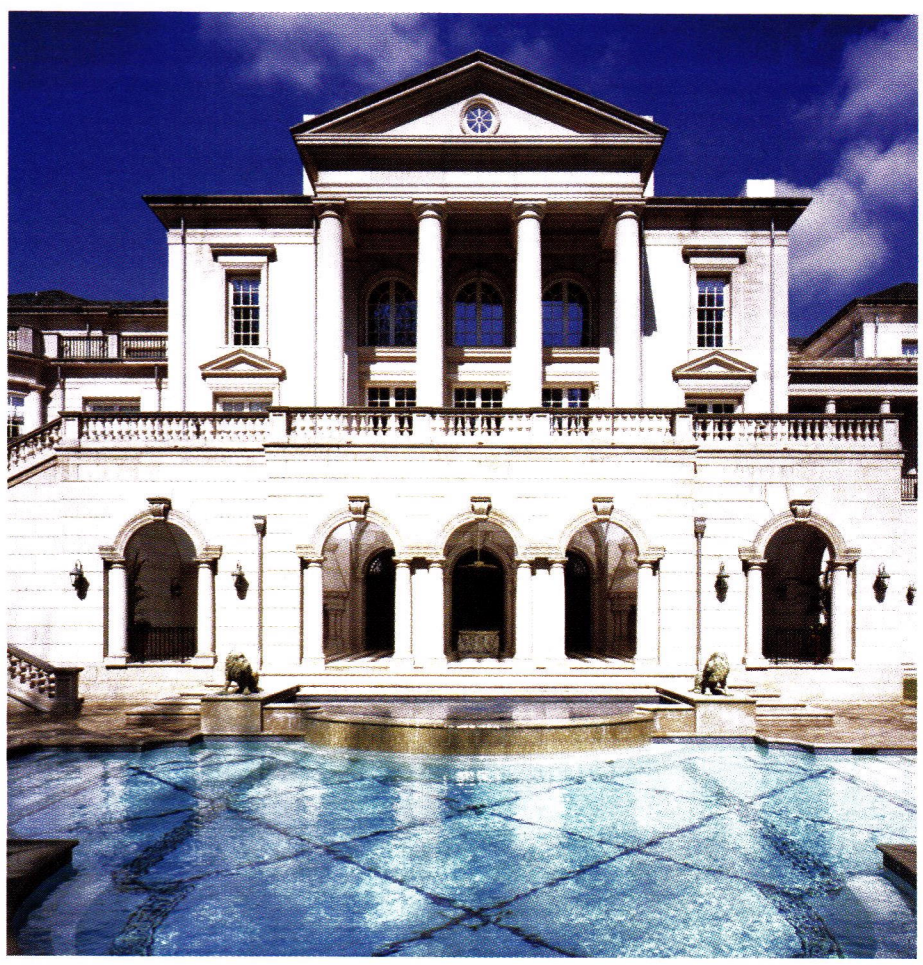


Located in the Buckhead neighborhood of Atlanta, GA, this 28,632-sq.ft. Beaux Arts mansion was inspired by turn of the century homes such as The Breakers in Newport, RI, and the work of McKim, Mead & White. Designed by Harrison Design Associates of Atlanta, GA, it features 10 27-ft. one-piece limestone columns on the front façade.
All photos: John Umberger, courtesy of Harrison Design Associates

When clients with a large collection of antiquities and a desire for a grand home came to Harrison Design Associates of Atlanta, GA, the Beaux Arts style did not originally come to mind. "In the early stages, the homeowner was requesting a Greek Revival-style home," says Greg Palmer, principal with Harrison. "After his travels, he changed his mind and moved to the Beaux Arts style. The client became quite a student of the style."

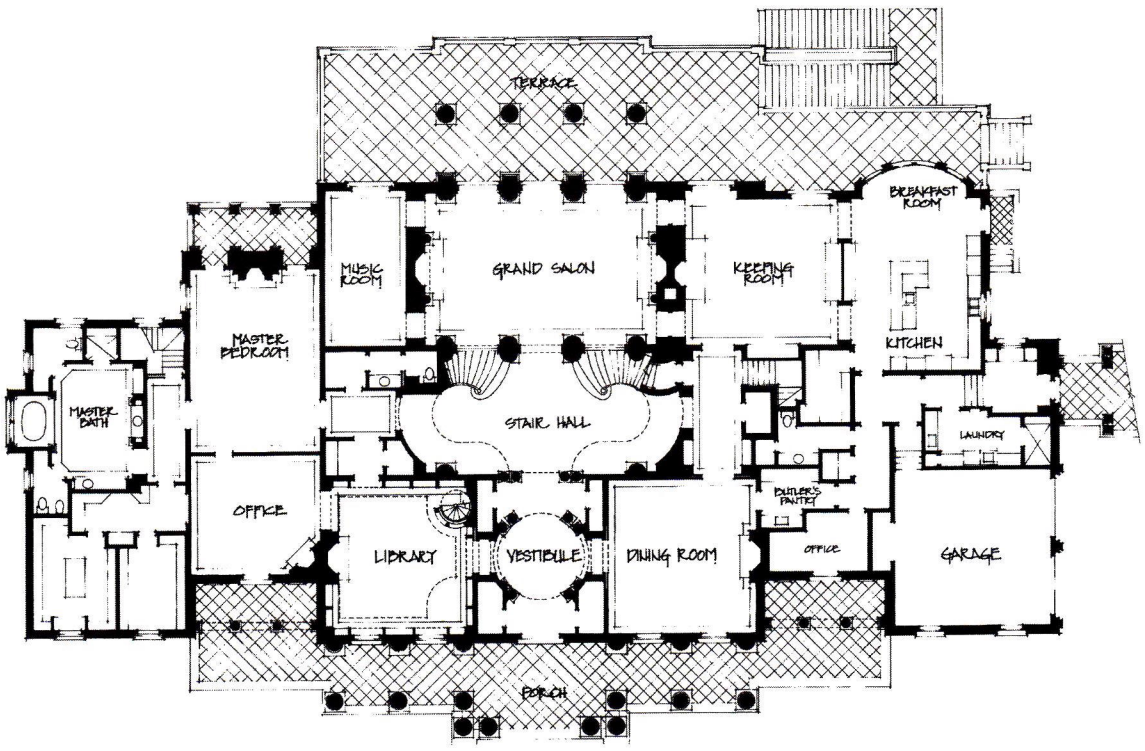
"The idea for a Beaux Arts home evolved," adds Bill Harrison, principal with Harrison. "The clients wanted a traditional home with columns in the front. We started showing them pictures of houses and went on a tour of houses of that scale. We went to the Biltmore Estate in Asheville, NC; The Breakers and Marble House in Newport, RI; and to the Vanderbilt mansions in Hyde Park, NY. The clients then took an extended trip to Europe to look at houses, study the architecture of each and to purchase items that they wished to incorporate into their home."

What evolved over the next five years was a 28,632-sq.ft. palatial home, completed in 2002, reminiscent of famous turn of the century Beaux Arts mansions such as those in Newport. Located in the Buckhead neighborhood of Atlanta, GA, the new mansion features the same characteristics as its century-old cousins: a symmetrical design, a grand entrance with soaring columns and an elegant cornice, pilasters and balusters. An intricately carved pediment and a wealth of traditional detail such as lion heads, egg and dart molding, rosettes and swags also grace the front



Above: Indiana buff limestone is used on both the vertical and horizontal surfaces of the rear façade. The pool deck mixes the buff limestone with Indiana gray limestone to create a subtle pattern.

Left: The front façade of the limestone-clad house features traditional motifs in the decorative carvings and in the door and window surrounds, where lion heads support acanthus-leaf brackets; an egg-and-dart motif is used in the pediment. Master carver Lawrence Voaides of Traditional Cut Stone was responsible for most of this carving.



The main floor of the Atlanta mansion is the formal area. Guests enter into the domed vestibule and then move into the center point of the house, the 20x45-ft. stair hall and then into the 24x36-ft. grand salon, which opens onto the terrace at the rear of the home. Other rooms on this floor include the library, dining room, kitchen, master bedroom and bath, two offices, a music room, the kitchen and a keeping room.

façade. In addition to the main house, the project included a guest house, tennis courts and a swimming pool.

"The intent was to create a home that would exhibit the highest level of quality," says Harrison, "both in the material choices and the workmanship that it took to make the design a reality. Creating our client's dream took a carefully choreographed team of experienced designers, builders, craftspeople and artisans and a wealth of resources."

The visitor approaching this home first sees the pedimented entrance set in an enormous colonnade consisting of 10 27-ft. Corinthian columns that are fabricated of Indiana buff limestone. "This colonnade is grand," says Harrison. "It is similar to the Vanderbilt House. We took our inspiration for this house from the works of McKim, Mead & White.

"One of the biggest challenges of the job was the production of the huge, properly tapered columns," he adds, "because they were turned in one single piece of limestone instead of in several pieces. The craftspeople did a very nice job. It's very difficult to make columns of this size in one piece. First you need to quarry a piece of stone that won't fracture, then you need a lathe large enough to do the job. Shipping and setting them up is also quite a project. The columns were shipped in steel cradles and then hoisted into position in the cradles." It was an aesthetic decision by the client to have the load-bearing columns made in one piece, Harrison explains. "He didn't want to see the joints."

The front façade is also adorned with elaborate carving that incorporates a variety of traditional motifs. Traditional Cut Stone of Toronto, ON, and Heltonville Limestone Supply of Heltonville, IN, were responsible for the carving on the exterior, including the Corinthian capitals, the door and window surrounds and the rosettes and swags. The 13-ft.-tall, 5-in.-thick French oak entry doors are from a chateau in France.

The entire home was clad in limestone, supplied by Heltonville Limestone and installed by Garcia & Sons of Stockbridge, GA, and Cutting Edge Stone of Atlanta, GA. Large quantities of steel were used to form the frame for the structure and to help support the sheer weight of the limestone pieces, Harrison notes. "Incorporating and disguising the steel within the varying sizes of the pieces and their carvings was quite a challenge," he says.

The house is constructed of concrete. The walls are load-bearing concrete blocks and the floors are precast-concrete planks. "It is commercial construction," Palmer notes.

"The structure was designed with an exceptional load capacity, four times the normal capacity," Palmer explains. "This paid off later when we were able to drive a forklift truck into the house to install the solid-marble columns. The owner had had problems with his previous home; the weight of the antiques caused the floors to sag. So he requested a sturdy building. We decided on a light-industrial-load capacity."

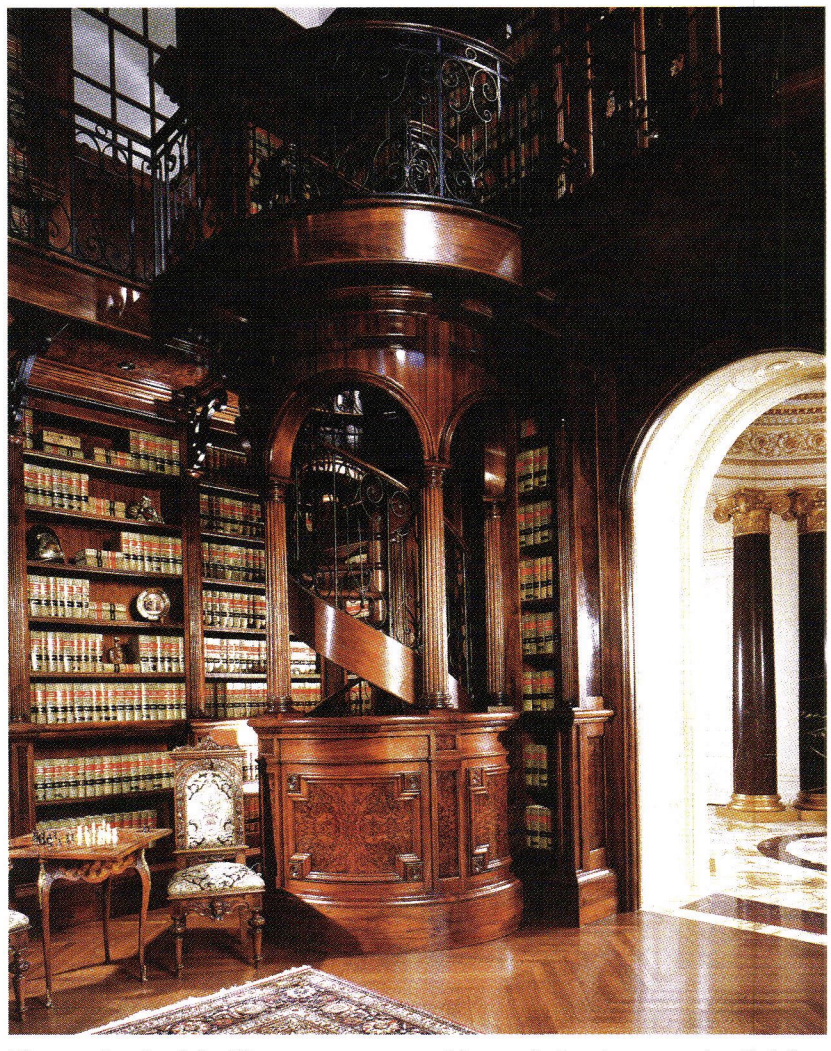
The roofing slate is extra-heavy-thickness Vermont slate and all of the flashing and sheetmetal is stainless steel. "The exterior of the house is virtually maintenance free. There is nothing on the outside that will rot," says Palmer.

Inside the 60-room house is ample space for entertaining as well as more intimate spaces for everyday living. The three-level home is set back 300 ft. from the street behind two custom iron gates and a surrounding wall. Custom work includes features such as solid-marble columns, inlaid Gaillo Siena marble floors, burl walnut veneer panel, ornate ceiling medallions and high ceilings adorned with intricate plasterwork. Decorators Supply of Chicago, IL; John Gibson and John Davenport (installers) of Atlanta; and Ashworth Designs of Atlanta were responsible for the plasterwork throughout the house. The custom hardware was fabricated by Baltica of Vilnius, Lithuania, with offices in Atlanta.

The more formal parts of the house are located on the main level, including the domed entry vestibule that is flanked by a library and a dining room. The rotunda entry vestibule is lined with eight solid Rouge de Roi marble columns capped with custom-fabricated gilded capitals and bases. A gold-leaf dome draws the eye upward. The interior marble was supplied by Arte 2000 of Italy.

The rotunda opens into the stair hall, which measures approximately 20x45 ft. The center point of the home, it is one of the areas where the clients showcase their art collection. Two marble staircases curve down into the stair hall, which has 41-ft. ceilings adorned with gilded plasterwork. All of the ironwork in the house, including the two stair rails in this room, was done by the late Jacques Brunet of Atlanta, who was formerly the president of the French Ironworkers Union.

An antique mantel and overmantel clad with Verdi marble anchor the library. Trim work was designed and stained to match the antique pieces collected by the owners. The bookcase to the right of the mantel opens to reveal a secluded study.



The two levels of the library are connected by a spiral staircase made of plain-sawn walnut with burl walnut veneer panels. Iron brackets support the balconies. The floor is quartersawn white oak in a herringbone pattern.

Eight solid Rouge de Roi marble Ionic columns line the perimeter of the rotunda entry vestibule. The floor is inlaid Gaillo Siena marble, known for its veined appearance. Custom embellishments such as the gold-leaf column capitals and bases and gilded accents of the entablature draw the eye upward toward the gilded dome. The gold leafing was done by A Touch of Gold of Atlanta, GA. The rotunda opens into the dining room (shown here) and the library on either side and leads into the stair hall.

This hall leads into the approximately 24x36-ft. grand salon where a wall of windows offers views of the outdoors and the pool. "The plaster cornice in this room is 5 ft. tall," Harrison notes, "but you don't notice that it's large because it is in proportion with the rest of the room." Two 23-ft. marble mantels that were carved in Italy face each other in this room.

Situated off the entry vestibule, the two-story library provides a contrast to the bright entryway with its abundance of dark wood and elaborate carvings. The focal point is an ornately carved antique mantel and overmantel, part of the owner's art collection. It features a chimneybreast clad in Verdi marble that is framed by two wooden pilasters and topped with arched panels. This trim work was designed and stained to match the antique pieces. In one corner of the library, a spiral staircase made of plain-sawn walnut with burl walnut veneer panels connects the two levels of the room. The flooring here is rift and quartersawn white oak in a herringbone pattern. Millwork in the library and throughout the house was done by Jim Girdler of Atlanta. "Every piece of millwork is custom made and was designed by us," Palmer notes.

Left: Fabricated by the late Jacques Brunet, the railings in the stair hall were inspired by railings in the Library of Congress. Brunet was responsible for most of the ironwork for the project. The front gates and exterior fence were done by his apprentices.

Right: The 24x36-ft. grand salon offers views of the outdoors and the pool through a wall of windows. The room also features a large heavy ornamental plaster ceiling designed and sculpted by Thomas Ashworth of Ashworth Designs. The 5-ft.-tall cornice molding was created in the traditional manner by John Davenport; ornament created by Ashworth was laid over the plaster. Two hand-carved 23-ft. marble mantels are also featured in this room.

This is one of two Neogothic hand-carved marble fireplaces designed by Harrison and carved by Heltonville Limestone. Four columns support the sloped hood and intricate stone carvings of foliage contribute to the interest of the 12-ft.-tall fireplace.

Other rooms on the main floor include the master bedroom and bath, two offices, a music room, the kitchen, laundry room, butler's pantry and a keeping room. The second floor houses guest suites, while the lower terrace level is primarily for entertaining. It contains a full-scale pub, a billiards room, a shooting gallery, a home theater and locker rooms for the formal pool on the rear lawn. The subterranean level comprises the wine cellar and tasting room. A system of pipes in the limestone walls keeps this room at the proper temperature for the wine while the floors beneath the antique tasting table and chairs are heated hydronically.

The grand salon on the main floor opens to a balcony with sweeping stairs leading down to the lawn and formal white plaster pool. Made of Indiana buff limestone, the rear façade is designed to coordinate with the Indiana gray in the pool deck. A simpler pediment with Doric columns balances the front entryway. "The house has wonderful entertaining spaces, and it also has intimate family spaces," Palmer points out. "They work very well together."

"This is only one of two limestone houses in Atlanta," Harrison states. "The challenge was to construct a house on such a large scale. One of the important points about this house is that all of the materials are real. Nothing is fake or imitation and it's all done in Classical proportions. The house has a grand design, the best materials available were used and the work was done by the best craftspeople." – *Martha McDonald*

Formica Blues

The Louis Armstrong house is restored to its 1960s glory.

PROJECT: ARMSTRONG HOUSE, CORONA, NY

ARCHITECT: PLATT BYARD DOVELL WHITE, ARCHITECTS LLP, NEW YORK, NY; SAMUEL G. WHITE, FAIA, PRINCIPAL; SCOTT DUENOW, AIA, PROJECT ARCHITECT

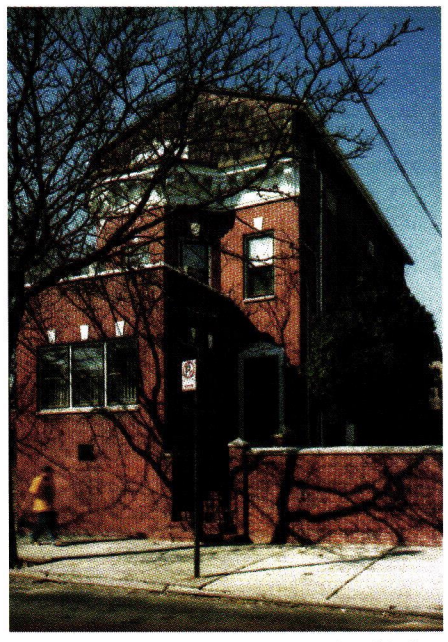
GENERAL CONTRACTOR: ALD MANAGEMENT SERVICES, MASPETH, NY

From 1943 until their deaths in 1971 and 1983, respectively, Louis and Lucille Armstrong lived in a modest 1910 two-story, clapboard-sided house designed by Robert Johnson in the then blue collar Irish neighborhood of Corona in Queens, NY. The house was declared a National Historic Landmark in 1977 and a City of New York Landmark in 1986. At her death, Lucille Armstrong bequeathed the house and its contents to the City of New York. The Louis Armstrong Educational Foundation took control of the estate and gave Queens College the job of administering the house. In April 2002, a $1.6 million restoration began on the 2,800-sq.ft. house on 34-56 107th St., turning it into a museum, which opened in October 2003.

The goal of the restoration for the project's architects, Platt Byard Dovell White (PBDW), was to reanimate an early-20th-century structure with the spirit of one of America's greatest musicians. Most of the rooms in the house were restored to their 1960s state, a few years before Louis Armstrong's death, except for the second-floor guestroom. "This was really Lucille's house," says Michael Cogswell, director of the Louis Armstrong House & Archives. She had bought it after growing tired of life on the road touring with her husband, and gradually set about transforming the house with her unique flair – she had plenty of time on her hands: often Louis Armstrong was away 10 months of the year. "She was the one decorating and re-decorating," explains Cogswell. Wallpaper was Lucille's favored medium and she systematically covered every wall, ceiling and closet (inside and out) in the house, says Duenow. "I always wondered how much Louis, and how much Lucille, was involved in decorating this house," he adds. "It's so over the top in some ways. You hear that Louis would go away for months at a time, touring. You can imagine his surprise when coming home, if she'd done something new. I always wondered what he thought about it."

Louis Armstrong often played for the neighborhood children on the steps of his 1910 Robert Johnson two-story, clapboard-sided house in Corona, NY. *Photo: Louis Armstrong House Museum*

The back garden, which stretches into the adjacent lot, was restored and a third floor that had been added in the late 1970s removed, returning the house and grounds to the form present during Armstrong's lifetime. Laminates, Formica, linoleum and the turquoise-enameled kitchen cabinets were restored to their original condition. Furniture and fabrics were repaired and conserved, as well as the wallpaper, which covered 90% of the house, including the closets. Tropical-patterned fabric was printed to match existing upholstery. The Armstrongs refaced the house in 1971. Garden State Brick (a type of stucco) faced the alley and the toolshed, while brick was used on the street and garden sides. The stucco was restored – the two sides of the house that had standard 4-in.-width veneer brick, were in good condition.



Above: The 2,800-sq.ft. house had a third floor added to it in the 1970s. *Photo: Louis Armstrong House & Archives, Queens College*

Left: Platt Byard Dovell White, the New York, NY-based architectural firm in charge of the restoration, removed the third floor during the restoration. *Photo: Platt Byard Dovell White, Architect LLP*

From 1991 to 1994, Cogswell had cataloged and preserved 650 reels of tape, 5,000 photographs, 85 scrapbooks, 120 gold records and awards and five gold-plated trumpets, which had been moved to Queens College and which comprise the Louis Armstrong Collection of the Louis Armstrong Archives. In 1995, he cataloged the rest of the house's contents, including furniture and paintings. On May 6, 2002, photographs were taken of every item, all of which were stored in a climate-controlled storage facility while work was done on the house. "We double-checked our inventory, more fully described some items and photographed every single item so that there would be good documentation," he explains.

The main challenge of the project, says Samuel G. White, principal with PBDW, was an intellectual one. "We had to treat a building that had been basically fixed up in my lifetime

The project restored almost every room to its state in the late 1960s, right before Louis Armstrong's death, so that the new kitchen (right) is nearly indistinguishable from the old (above). *Photo: Jonathan Wallen for the old kitchen; Lisa Kahane © Louis Armstrong House & Archives, Queens College, for the new kitchen*

as an historic document. In an older restoration, you can't just go the hardware store to pick something up. In this case, we could, so we had to be careful not to have an unsubstantiated interpretation. We had to combine conventional preservation methodology with intellectual methodology."

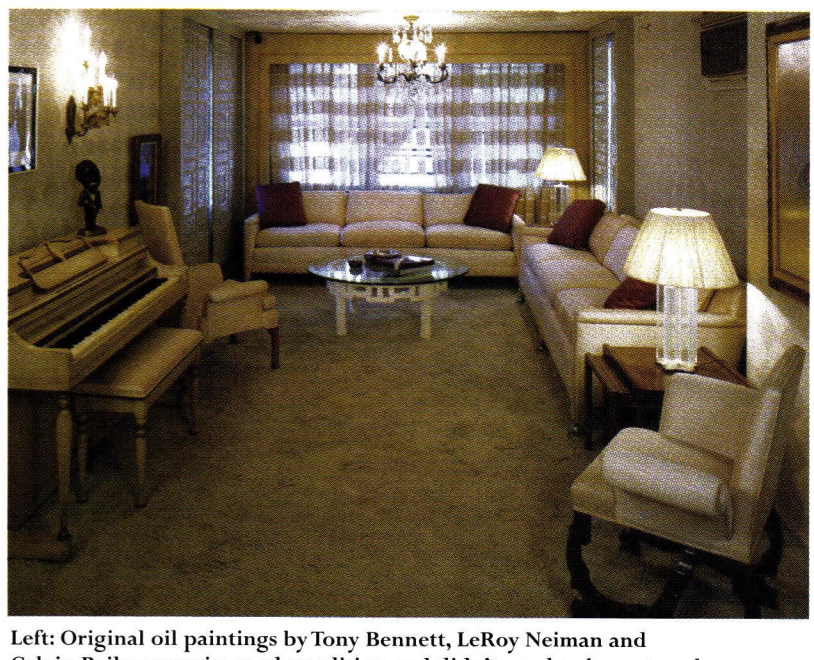
Another challenge was transforming the garage into the visitor's center. Since this is where visitors enter the museum, it had to conform to preservation constraints, yet at the same time had to have "a fun aspect to it," White says. "The street is very modest, so the introduction of an institution had to be dealt with carefully." The visitor's center and basement exhibit space are temporary – within the next five years the museum plans to have a freestanding center across the street from the house, returning the garage and basement to their original condition as well. "Because of its temporary nature, we had to make everything removable," adds Duenow. "Cabinet and garage doors that were once part of the garage are in storage." In addition, the wallpaper in the rec room, which has a door leading directly to the adjoining garage, was Mylar with a "waterstained look to it," according to Duenow, and a yellow pattern painted on it had to be reprinted, since only pieces of it remained. "This was used as a recreation room, so there was a lot of wear," he adds.

The kitchen, one of the best known rooms in the house because of its bright blue enameled cabinets, features a custom-made stove, cupboards and clock. "To me," says White, "this is reminiscent of what it was like to grow up in the 1950s, in terms of the ideal presented on television. This is a preserved American dream suburban kitchen, with the appliances built in to the counter, the wall-mounted electric can opener and the blender. The high design dream that is realized in this kitchen is both specific to Armstrong and also to the set of aspirations of the period." Damaged areas of the Formica were either carefully cut out and new pieces to match pieced in, or they were infill painted to match the adjacent surface color. In-painting had to be done to address the nicks and scratches. "We used a combination of modern techniques and traditional enamel in the kitchen to in-paint to match the existing finish," says Duenow. The floor was parquet linoleum cut into pieces with beveled edges. "We took the floor up, because there had been some poor repairs made in the past. We rearranged the tile in order to get nicer pieces in high traffic areas," says Duenow. Parts of the laminates were pieced in, but finding close matches was not difficult. "Some glue had given out on the side edge of the cabinets, so a strip came loose, but mostly the kitchen was well taken care of," says White.

The walls of the bathroom are completely covered in mirrors. "We had to take the glass down to cut an opening to install a fire alarm strobe," says Duenow. The glass was then reinstalled. Hardware in the bathroom was all gold plated.

The front room on the second floor, the den, which was paneled in wood, featured an early reel-to-reel tape machine. "Louis loved his reel-to-reel tape deck," says Cogswell. The centerpiece of the room is a mahogany desk. "This room is where Armstrong did most of his writing, and where he taped what went on in the house," says White. Hidden speakers were incorporated into some of the rooms to play Armstrong's recordings of daily life in the house. "The tapes would record people just eating and talking," explains Duenow. Cogswell adds, "In each room you can hear what would have been happening during the Armstrong's regular daily life – for instance, in the living room, the tape is of Louis playing with the family dog or visiting with the neighborhood kids."

"Most of the restoration in the den was straightforward wood restoration," says Duenow. "From photographs we could tell that two walls originally had veneer paneling. That had been removed and wallpaper was installed instead. The contractor went to Home Depot and found paneling that matched the wall, so we installed that."



Left: Original oil paintings by Tony Bennett, LeRoy Neiman and Calvin Bailey were in good condition and didn't need to be restored. The original Armstrong furniture required some in-painting, refinishing, staining and work on worn fabric. *Photo: Lisa Kahane © Louis Armstrong House & Archives, Queens College*

Above: The living room, one of the more subtle rooms in the house, includes an upright piano for entertaining. *Photo: Lisa Kahane © Louis Armstrong House & Archives, Queens College*

The bedroom features a chandelier, white furniture and silver floral wallpaper. Wallpaper covers 90% of the house, making it a key feature in the restoration. *Photo: Lisa Kahane © Louis Armstrong House & Archives, Queens College*

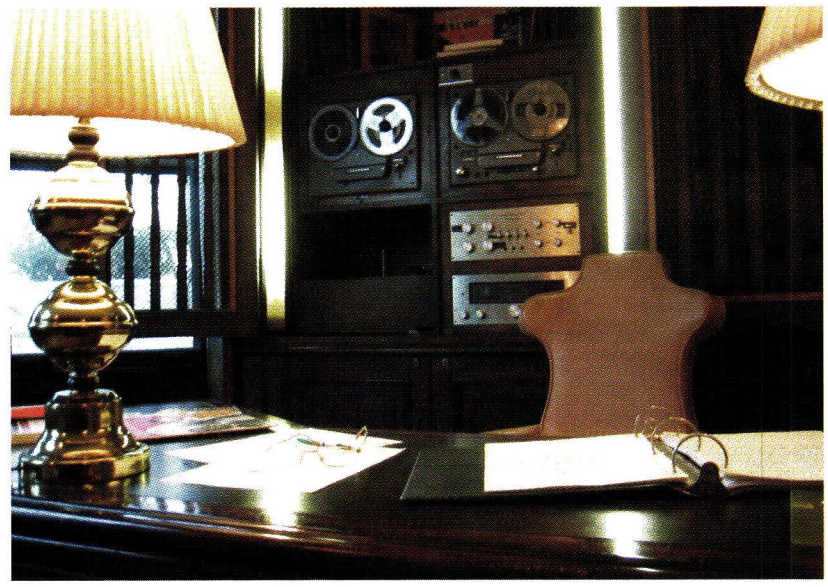
The mirrors that completely cover the walls of the bathroom had to be taken down in order to install a fire alarm strobe. The hardware is all gold plated. *Photo: Louis Armstrong House & Archives, Queens College*

The upstairs guest bedroom was the only room restored to its condition after Louis Armstrong's death. "Lucille redid the guestroom in the 1970s," explains Cogswell, "and we decided to leave it the way she had redone it, since we don't know what it looked like before. Also, it was a compelling room, for example because of its psychedelic orange floral print wallpaper that matched the daybed." The Archives discussed the issue with a curatorial consultant as well as other experts to arrive at this decision.

Wallpaper damage included peeling along edges and bubbles from water damage. "A solution could be as simple as the conservators coming in and gluing down a lot of the pieces. One small area was infilled with paint to match the wallpaper where it was missing," says Duenow. Some copies had to be made of the wallpaper, but most of it the conservators, New York, NY-based Jablonski Berkowitz Conservation, were able to get in stock. "It's relatively straightforward to restore historic wallpaper," adds Duenow, "but Mylar wallpaper from the 1950s requires much more effort to get the materials and printing right." In order to install the sprinkler and fire alarm systems, the wallpaper was peeled back. Once the installation was done, the wallpaper was glued back over the systems.

The original Armstrong furniture required some in-painting, painting finishes, staining damaged wood and reversing worn fabric. "One piece, the daybed in the guestroom, had faded and worn so much that we had to have a new fabric printed to match the existing one," says Duenow.

In the last year of his life, Armstrong required a motorized chair stair lift to get to the upper floors of the house. Keeping the lift turned out to be a challenge. "This was an extremely important element in the interpretation of the house," says White. Because the house was now considered a public building, and because the chair lift was on the one stair in the house and limited its width, the egress didn't conform to the standards required by the Department of Buildings. "In the end, we persuaded the Department of Buildings that the lift was too important to the meaning of the house to eliminate it." To meet safety standards, and to protect objects in the house, tours are all guided, and limited to eight people at a time.



The den, which is paneled in wood, features an early reel-to-reel tape machine. The restoration team placed hidden speakers throughout the house to play the tapes that Louis Armstrong made of daily life in the house. *Photo: Louis Armstrong House & Archives, Queens College*

Louis Armstrong used his music room to practice. *Photo: Louis Armstrong House & Archives, Queens College*

In addition, new air conditioning was installed in the old chassis. "Visibly, the air conditioning was historic, but it had new guts inside," says White. Duenow adds, "Rather than introducing a whole new system, we just upgraded the one we had."

The garden presented a few challenges to the restoration team as well. "Accessibility was an issue," says Duenow, "since the winding paths were constructed of bluestone pavers." All the walks were taken up and a new foundation base was put in. The pavers were relaid on top of the foundation. Any damaged pieces were restored and stained to match the originals. The garden, which is surrounded by a brick wall, has a fishpond, a small waterfall, an outdoor bar with a pergola and an outdoor toilet. The bar's bluestone countertop and the stucco vertical surface adjacent to the bar were restored. In the back of the garden, a shed sat up against a tree, which had grown and displaced brick. "We took the shed down and rebuilt it," says White. Because the shed wasn't mentioned in the designation report to the Landmarks Commission, its age was unknown. "That allowed us to reconstruct it, instead of restoring it, which the tree made impossible," says Duenow. The tree, which was in a neighboring yard, had been removed in 1996 "so that further damage wouldn't occur," explains Cogswell, and new footings were placed beneath the shed so that settling would not occur.

The completed project, which won an award from The Preservation League of New York State in 2004, represents an accumulation of unusual details, all in the service of technical restoration of a vernacular 20th-century house. — *Marieke Cassia Gartner*

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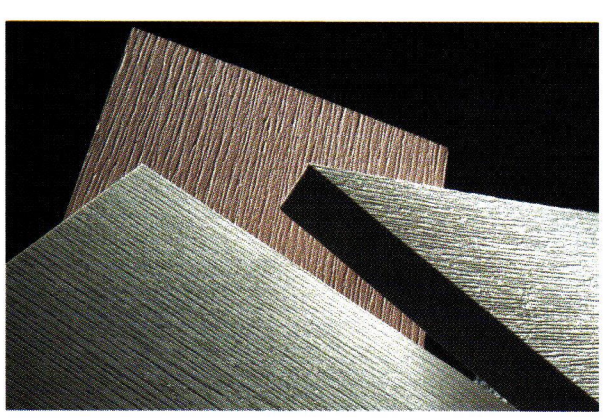

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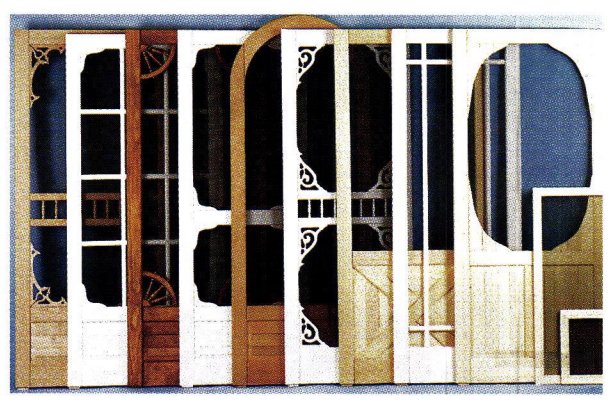
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; storm doors; steel & wood security doors; wood window & door screens; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; benches & Adirondack furniture; restoration services.
Write in No. 9600



Coppa Woodworking offers more than 165 wood screen door styles manufactured in pine, Douglas fir, oak, mahogany, cedar and redwood.

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology: spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

This copper, curved ogee gutter and cornice were manufactured by CopperCraft, Inc.

Gulf Coast Contracting, Boca Grande, FL

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Cambridge Homes, Baldwin Park, FL

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WRITE IN NO. 338

www.azek.com

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(877) 275-2935

The textured slate roof on this Cotswold-style mansion in Ohio was installed by The Durable Slate Co.

Durable Slate Co., The

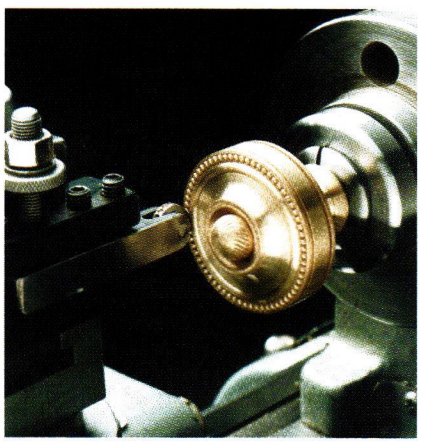
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Distributor & installer of slate, tile & metal roofing in the Midwest & on the East Coast: custom metalwork, standing-seam & flat-lock roofs, copper-lined box & stop gutters; reclaimed roofing slate & clay tile; hard-to-find concrete & rigid mineral-fiber roofing tile; historic masonry restoration with custom-matched lime mortar & masonry cleaning.
Write in No. 3720

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services for architects & builders.
Write in No. 2260



E.R. Butler custom manufactures door hardware in brass, bronze and other metals.

Federal Elevator

888-785-5438; Fax: 905-458-0680
www.federalelevator.com
Brampton, ON, Canada L6T 5L4

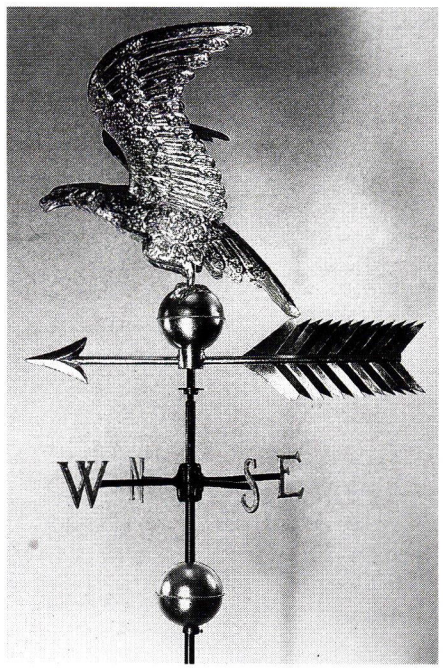
Manufacturer of residential elevators: standard & custom models.
Write in No. 252

The Panorama from Federal Elevator is one of many residential elevators the company offers.

Florentine Craftsmen, Inc.

800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, furniture, tiered & wall fountains, ground basins for fountains, water gardens & supplies, planters & urns, weathervanes, gates, finials & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information



The Florentine Craftsmen Eagle, aloft with directional, is one of hundreds of elements available from the company's catalog of cast ornament.

Gastineau Log Homes

800-654-9253; Fax: 573-896-5510
www.oakloghome.com
New Bloomfield, MO 65063

Manufacturer of oak log homes, log gazebos & outbuildings: design & engineering services; frame kits/packages.
Write in No. 1186

Goodrich & Co.

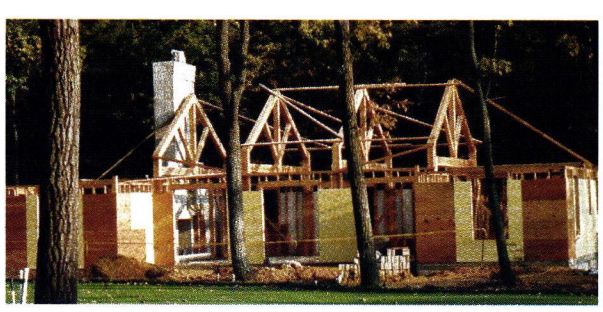
717-796-2379; Fax: 717-796-2384
www.historichomeshow.com
Mechanicsburg, PA 17055

Producer of the Greater Philadelphia Home Show, the Early American Artisans Show & the Early American Antiques Show: showcases the restoration & renovation of American architecture, furnishings & construction of new homes; interior & exterior; 18th- to 20th-century structures.
Write in No. 125

Hans Liebscher Custom Copper Works & Sheet Metal Inc.

760-471-5114; No fax
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes, finials, ornamental twisted downspouts, cast-brass gutter hardware & smooth downspout elbows; reproductions of historic metal ornament from original pictures or drawings.
Write in No. 189

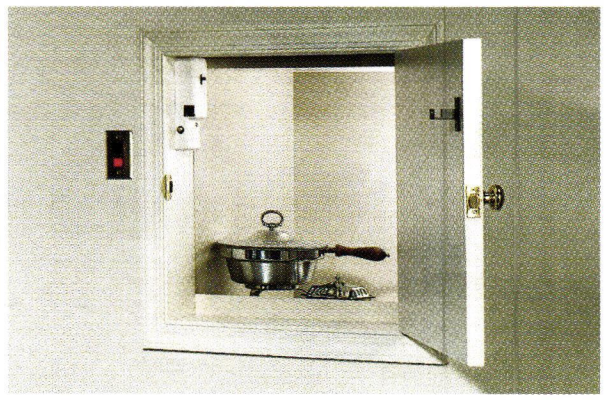


Construction of this guesthouse in Clementon, NJ, centers on a Douglas fir timber frame from Hugh Lofting Timber Framing.

Hugh Lofting Timber Framing, Inc.

610-444-5382; Fax: 610-869-3589
www.hughloftingtimberframe.com
West Grove, PA 19390

Designer & manufacturer of timber frames: private homes, additions, barns, studios, gazebos & more; mortise-&-tenon joinery; many species.
Write in No. 663



Inclinator's Homewaiter, which carries up to 120 lbs., features a roller truck riding on a specially formed monorail.

Inclinator Co. of America

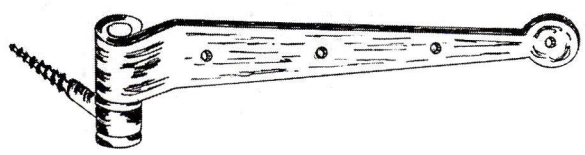
717-234-8065; Fax: 717-234-0941
www.inclinator.com
Harrisburg, PA 17105

Manufacturer of residential elevators, wheelchair lifts, dumbwaiters & stair lifts.
Write in No. 9980

James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779
1934-40 N. Front St.
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, gates & barns; stable hinges, shutter dogs, pull rings, door latches & more; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240



James Peters & Son offers a variety of historical gate hinges, such as this wrought-steel model, which is available in seven lengths ranging from 18 to 60 in.

Kingsland Co. Shutters

860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196

Kingsland manufactures many different styles of shutters in Honduras mahogany.

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PE Guerin has accented homes with classic elegance.
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PE Guerin delivers only the finest in quality, innovation and imagination.

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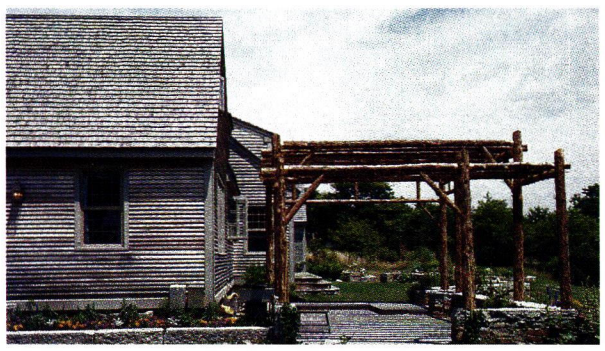


Liberty Cedar provided the siding and decking for this country house.

Liberty Cedar

401-789-6626; Fax: 401-789-0320
www.libertycedar.com
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red cedar, Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.
Write in No. 6530

Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365
www.libornament.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: for fences, gates & ornamental assemblies; sizes from ½ to 4 in.; parts are exact-fit, die cast with non-rusting pewter finish; plastic ornamental finials & decorative scrolls; variety of colors.
Write in No. 5340

Ludowici RoofTile, Inc.

800-917-8998; Fax: 610-341-7940
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate.
Write in No. 111

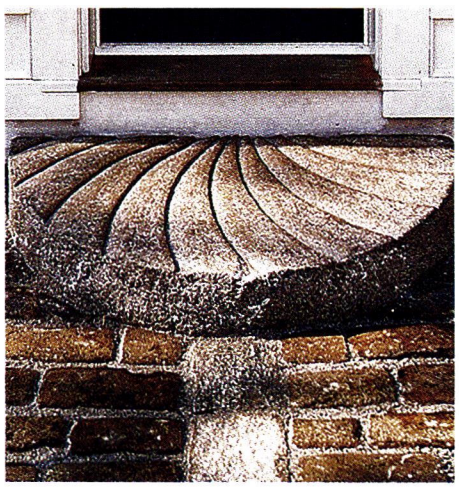
Spanish clay tile from Ludowici Roof Tile is designed to endure any climate.

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, window, gate & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls, mailbox hardware & porch- & wall-mounted lighting; wrought iron, pewter, rust, brass & bronze; 17th century, Art Deco & other styles; custom work.
Write in No. 7600

These lever door handles from Maguire Iron were manufactured in wrought iron.



Maine Millstones supplies traditional hand-carved granite half millstones for use as doorsteps.

Maine Millstones

207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
West Southport, ME 04576

Manufacturer & custom fabricator of hand-carved traditional granite millstones: for paving, fountains & garden ornament; all sizes & patterns; half millstones for doorsteps.
Write in No. 4440

Nanz Custom Hardware offers a full line of door hardware in dozens of standard and custom plated and patinated finishes.

Nanz Custom Hardware, Inc.

212-367-7000; Fax: 212-367-7375
www.nanz.com
NewYork, NY 10013

Designer & manufacturer of period residential door & window hardware: Gothic to modern; specialized finishes; will work directly with architects, designers & builders; consultation, specification & restoration services.
Write in No. 1150

This authentic British conservatory by Oak Leaf Conservatories features classic, fluted columns that match those on the house.

Oak Leaf Conservatories of York

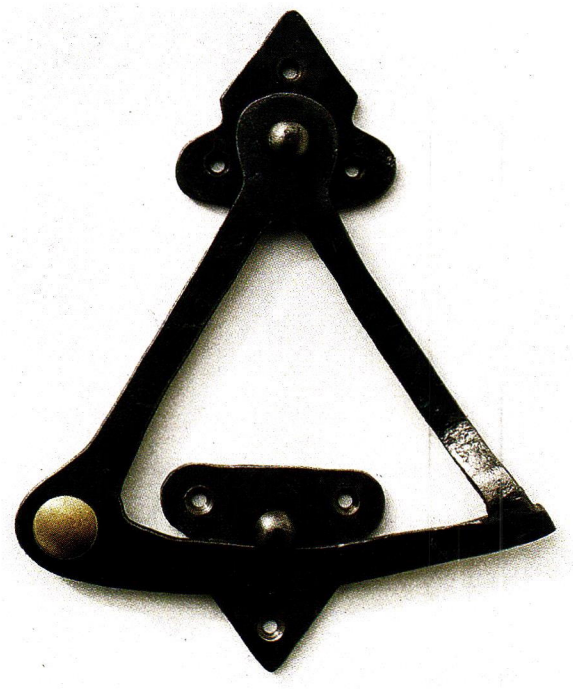
800-360-6283; Fax: 404-250-6283
876 Davis Dr.
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: hand crafted in England, mortise-&-tenon construction, premium-grade mahogany, high-performance double glazing, built-in roller insect screens & concealed gutters; unique designs with classic proportions & finely detailed moldings, columns & panels to suit individual requirements & existing architectural features.
Write in No. 6860

Old Smithy Shop

603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of hand-forged, hand-crafted Early American hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; historic consultations; cast iron, wrought iron/steel & wrought iron.
Write in No. 285

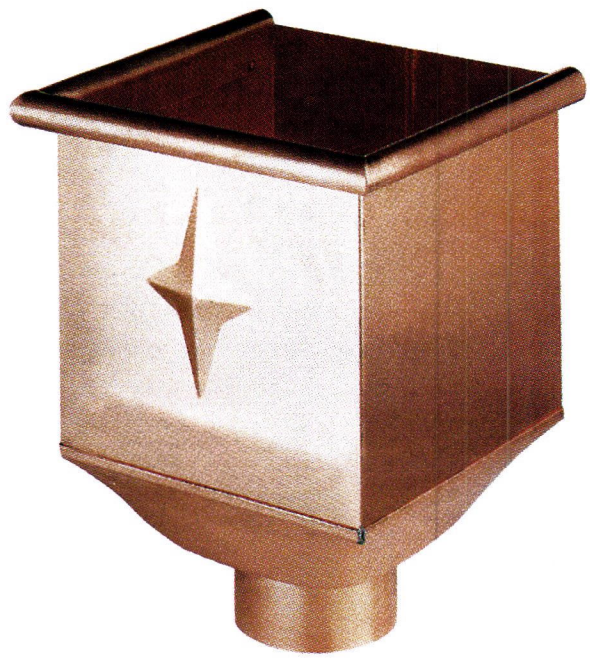


This Early American Dutch door quadrant, available in three finishes with a brass knob, was created in the forge of the Old Smithy Shop.

Park City Rain Gutter

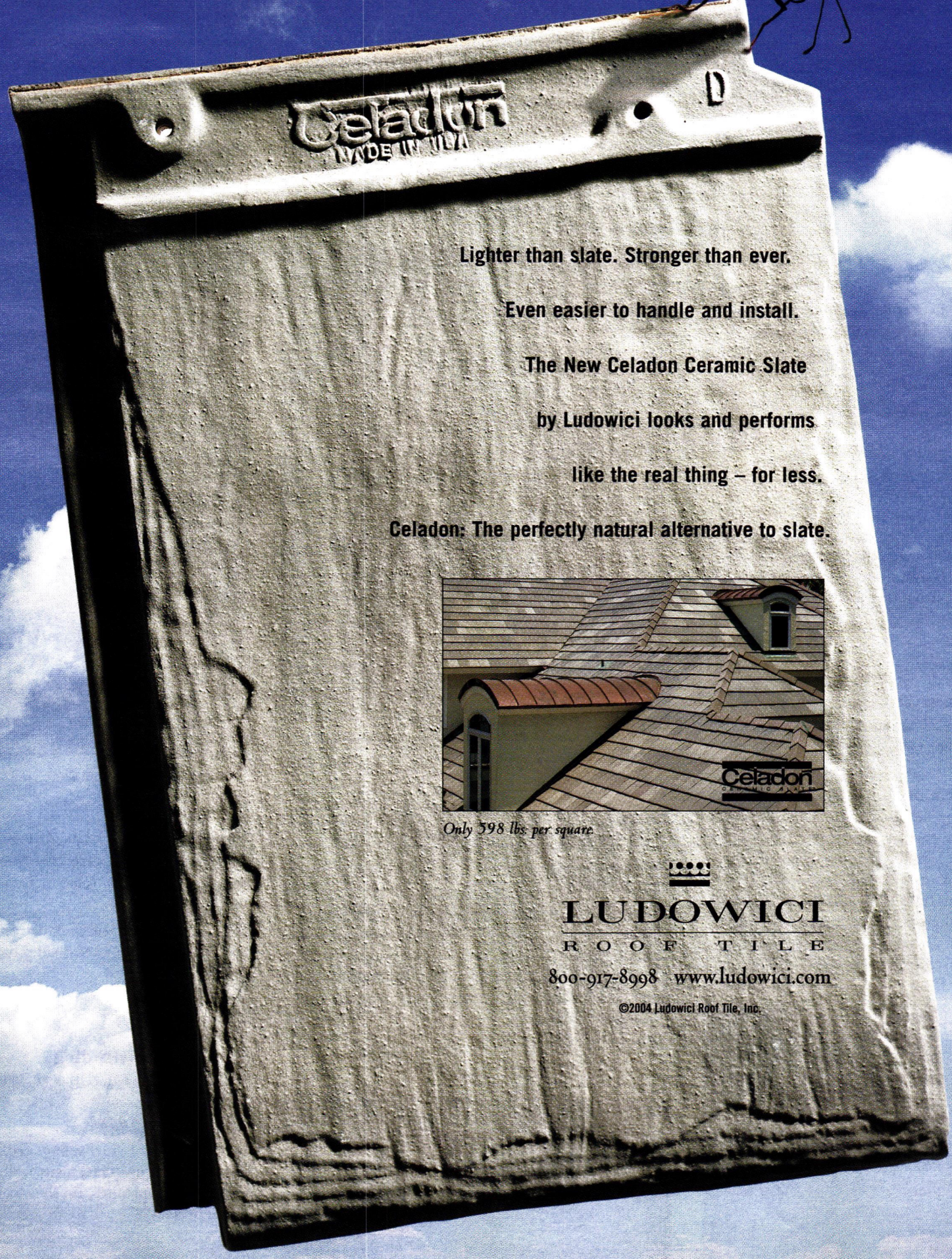
435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84098

U.S. importer & distributor of Minoletti products: European half-round rain gutters & accessories in zinc & copper; gutter chain & hangers, copper grilles & vents.
Write in No. 832



This square leader head is available from Park City Rain Gutter in copper or zinc.

THE WEIGHT IS OVER.



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Traditional window pulleys are available from Phelps Company.

Phelps Company
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

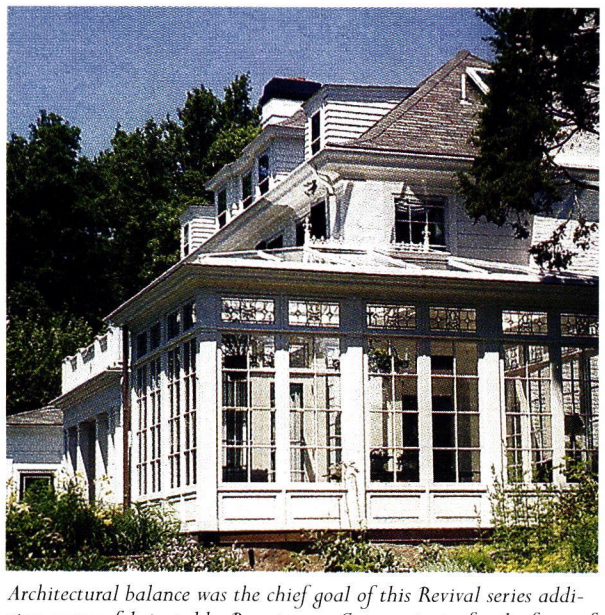
Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; same-day shipping for most items.
Write in No. 6001

RainTrade Corp.
888-909-RAIN; Fax: 847-283-0007
www.guttersupply.com
Lake Bluff, IL 60044

Supplier of gutter materials & equipment: gutters, flashing, conductor heads, downspouts, coils, architectural sheetmetal, hangers, guards, strainers, fasteners & more.
Write in No. 1191

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: hand-crafted mahogany & cedar components; door & sash hardware, concealed rolling insect screens, custom water-jet-cut crestings with matching finial posts, ornate castings & true-divided-lite windows & doors; custom designs fabricated with period architectural details.
Write in No. 378



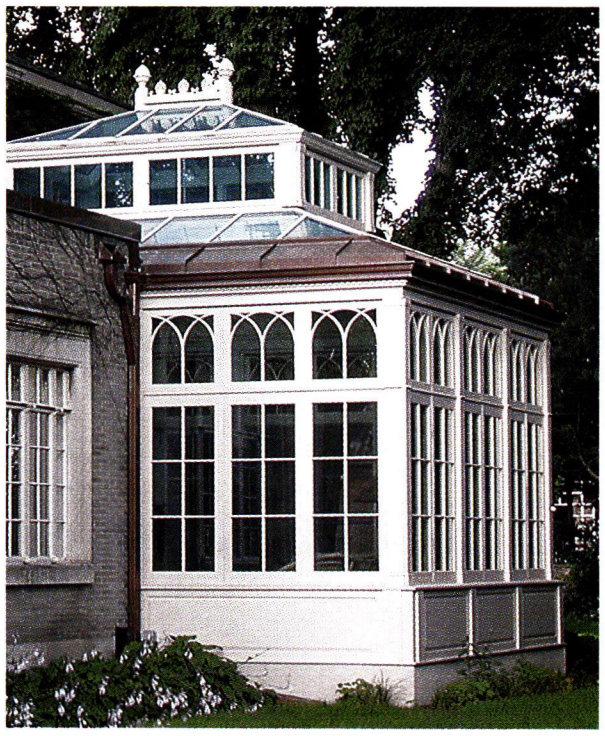
Architectural balance was the chief goal of this Revival series addition custom fabricated by Renaissance Conservatories for the front of this home in South Natick, MA.

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps & lampposts, garden benches, pipe-&-ball fencing, plaques & signage, gazebos & arbors.
Write in No. 7730

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, skylights, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; high-end details, custom designs & premium-grade construction; Honduras mahogany, high performance insulated glass & solid-brass hardware; true-divided-lite windows & doors; ornamental castings & discrete ventilation & shading systems.
Write in No. 8270



This custom designed Honduras mahogany structure was designed and manufactured by Tanglewood Conservatories.

Tendura
800-836-3872; Fax: 334-566-2363
www.tendura.com
Troy, AL 36081

Manufacturer of porch flooring: TenduraPlank Classic, a composite lumber that comes with a factory-applied primer & looks & feels like real wood; primed & ready for finish painting; TenduraPlank Solid, a color-through battleship gray; requires no priming or painting.
Write in No. 652

This private residence in New York, designed by Lester Walker, AIA, features the custom timber-frame expertise of Timberpeg.

Timberpeg
603-298-8820; Fax: 603-298-5425
www.timberpeg.com
West Lebanon, NH 03784

Manufacturer of custom timber-frame structures: network of dealers provides local service; architectural & engineering staff facilitates communication with outside architects & designers; working with architect, firm will suggest framing solutions & joinery details & will size the frame members.
Write in No. 8370

Vixen Hill
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of modular cedar gazebos, garden houses, tea houses, arbors, garden furniture, cupolas, finials, window boxes, bath houses & shutters: pre-engineered for easy assembly & factory-direct.
Write in No. 7100

Vixen Hill manufactured this gazebo with louvered cupola in cedar.

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www.waupacaelevator.com
Appleton, WI 54911

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www.vinylsiding.com
Valley Forge, PA 19482

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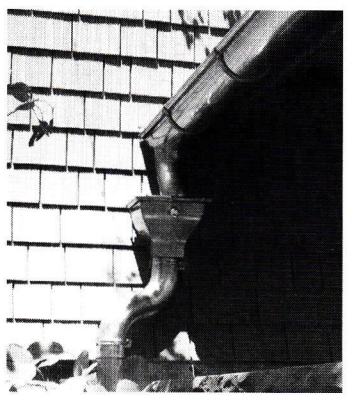

U.S. Distributor of Minoletti Products

P.O. Box 682426
Park City, Utah 84068
435-649-2805
www.pcraingutter.com

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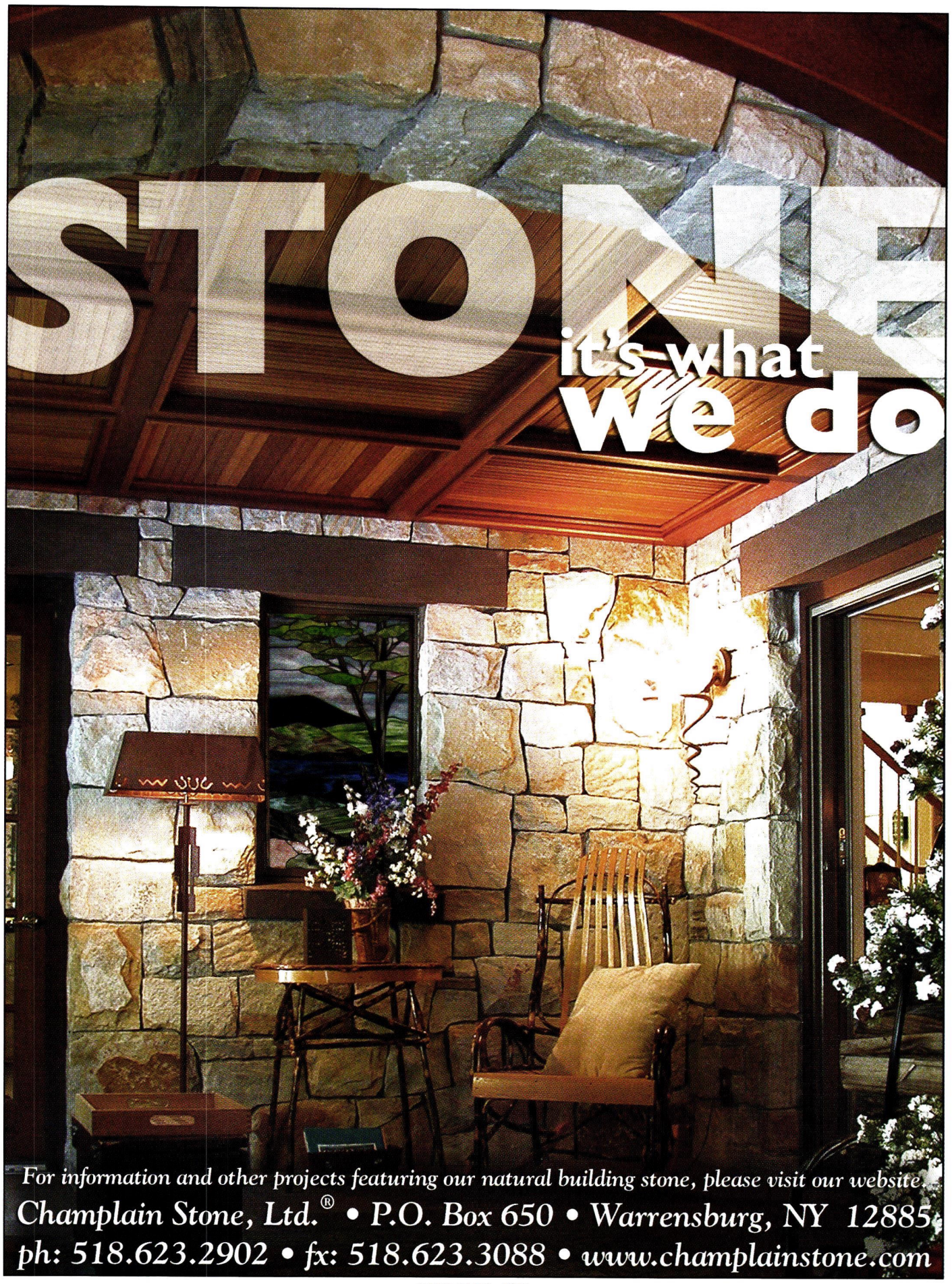

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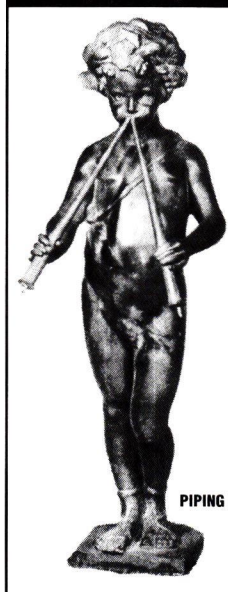
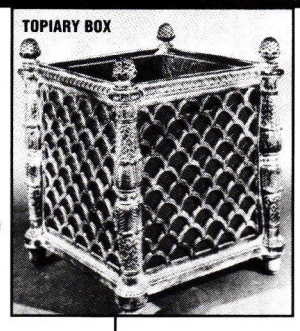
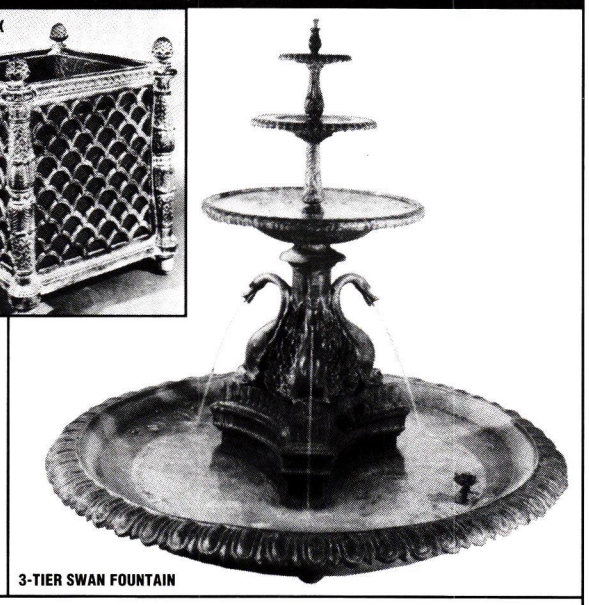

PIPING BOY


TOPIARY BOX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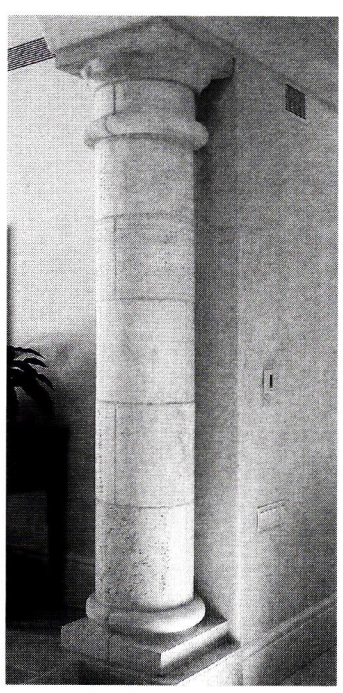

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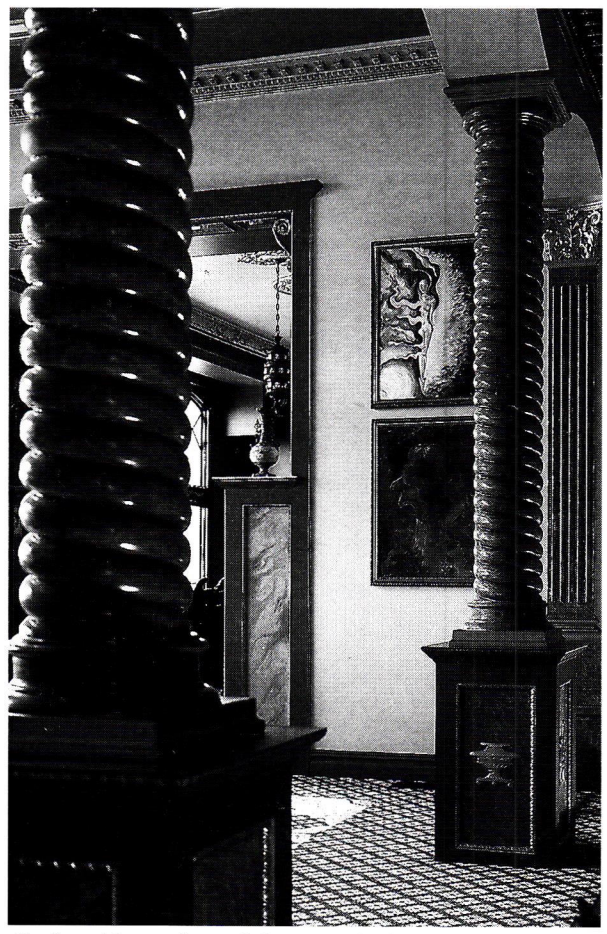

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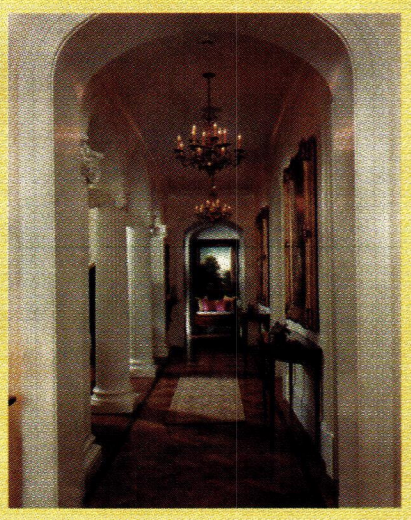

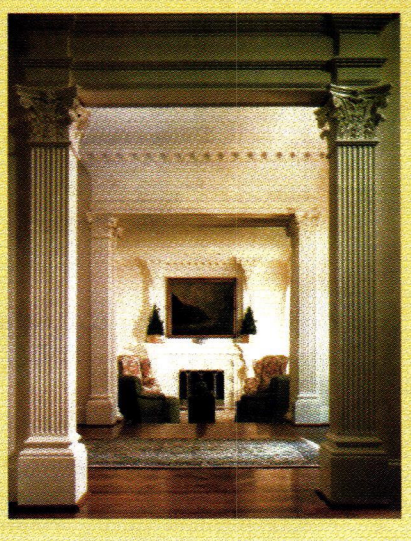

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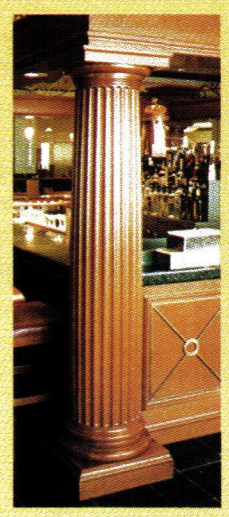

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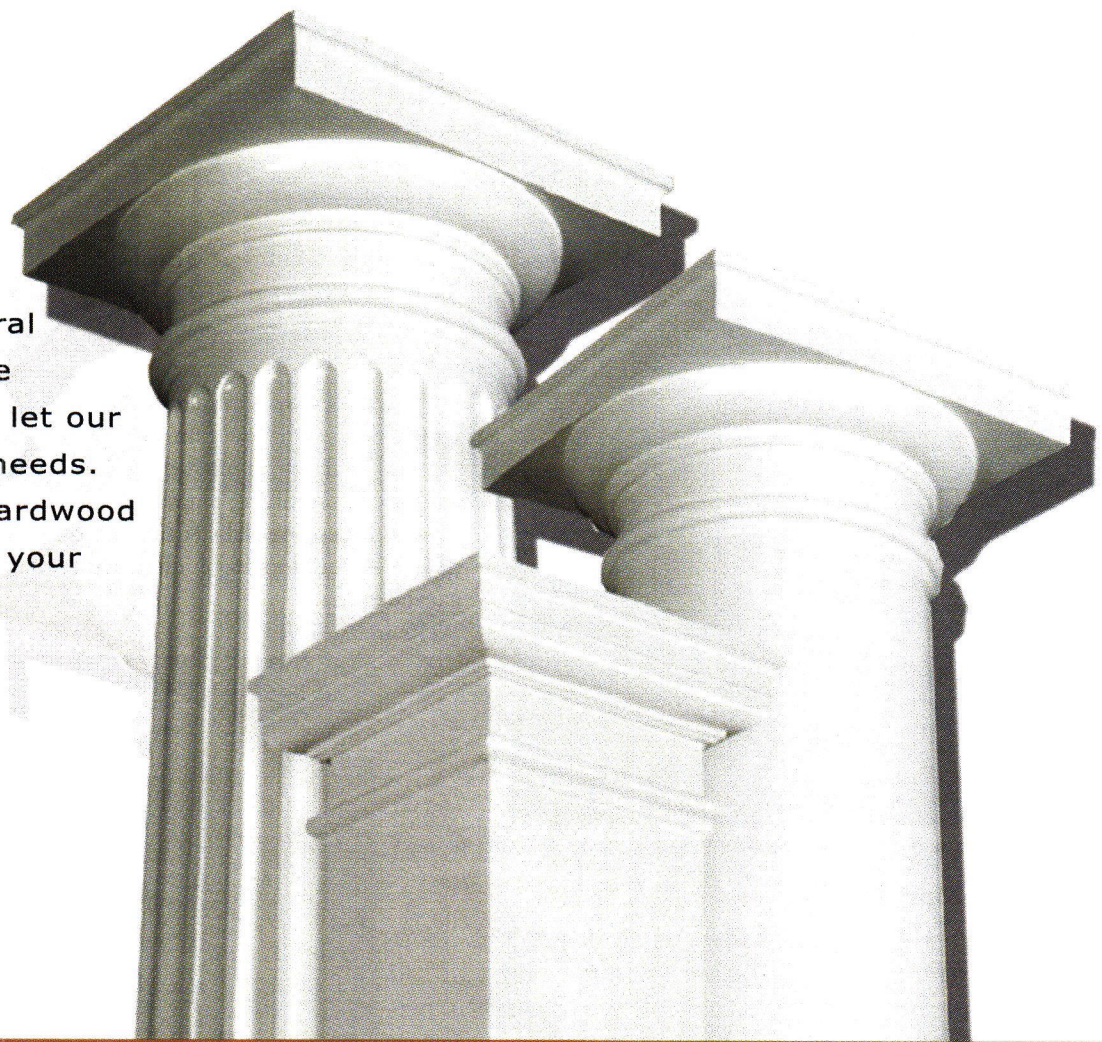

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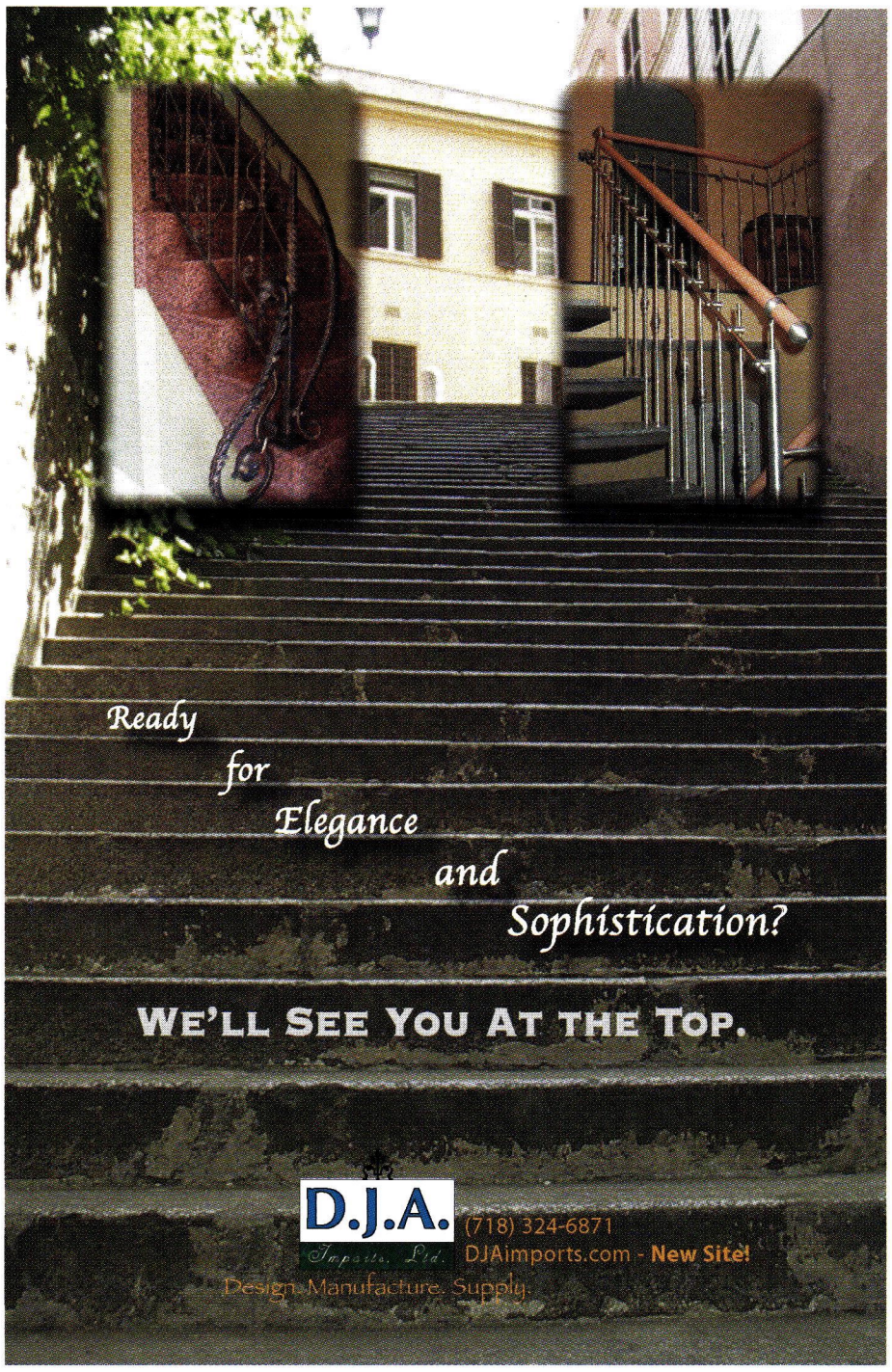

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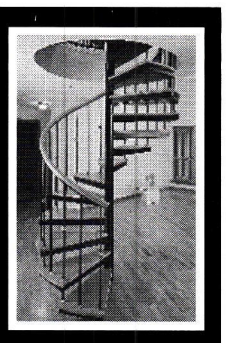

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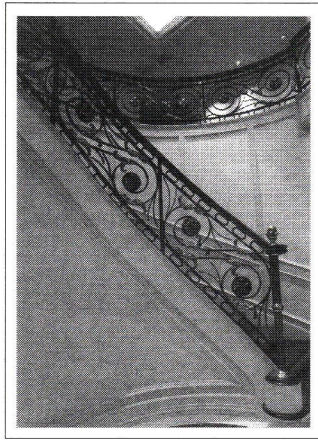

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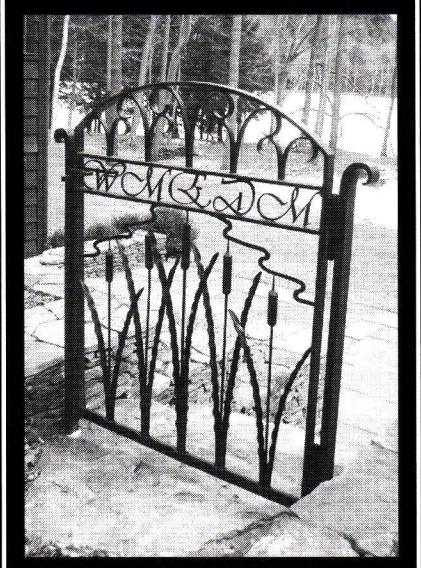

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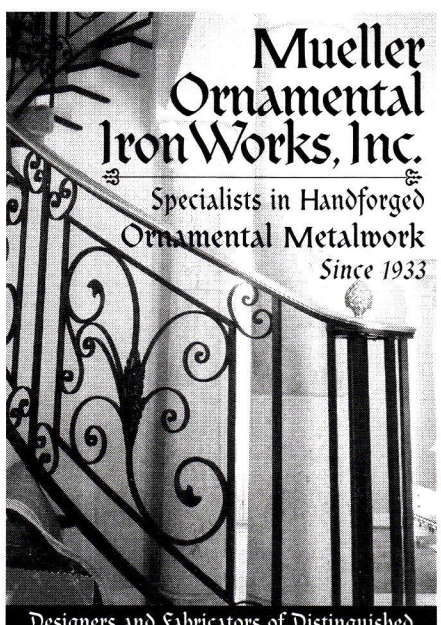

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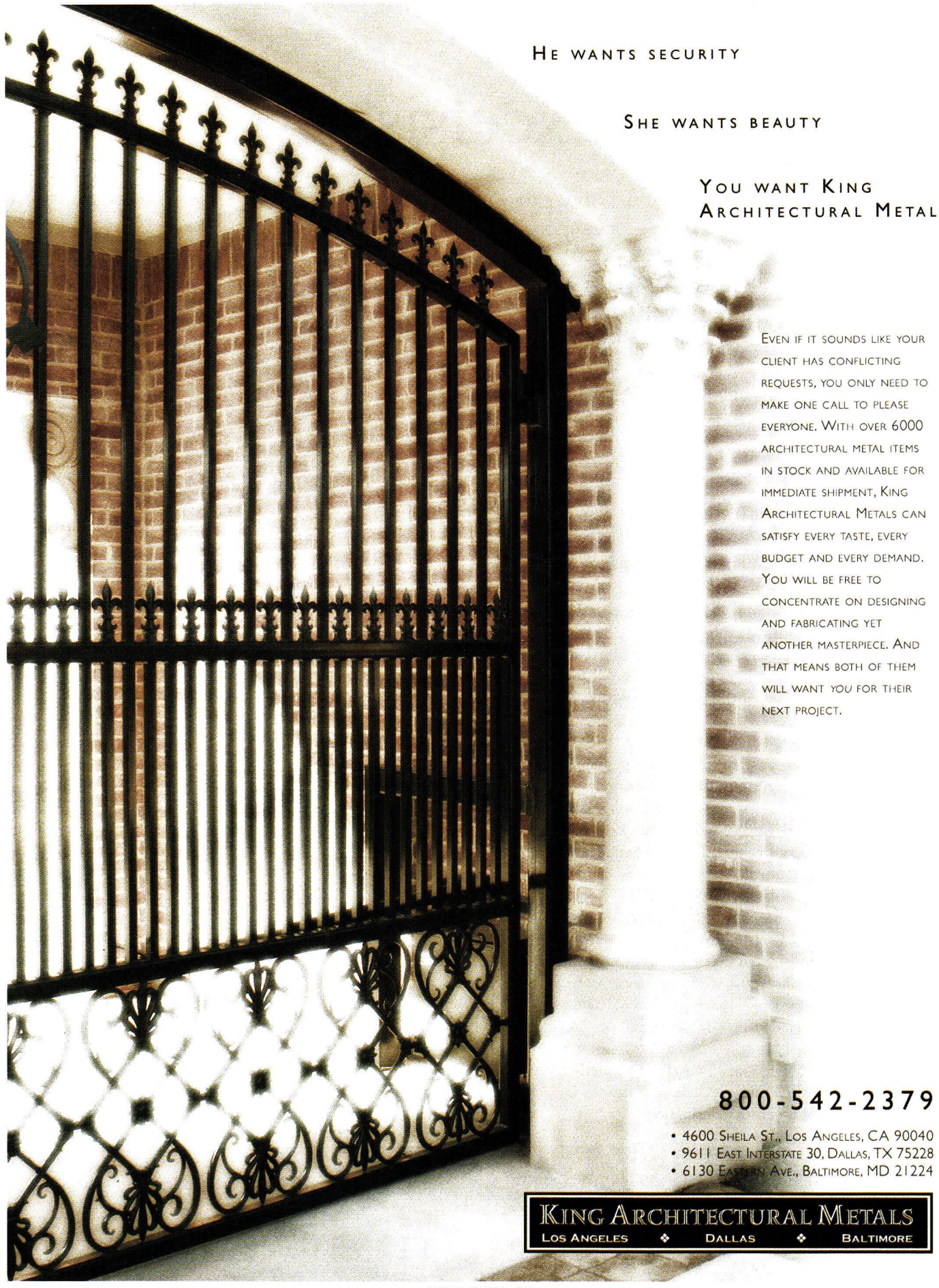

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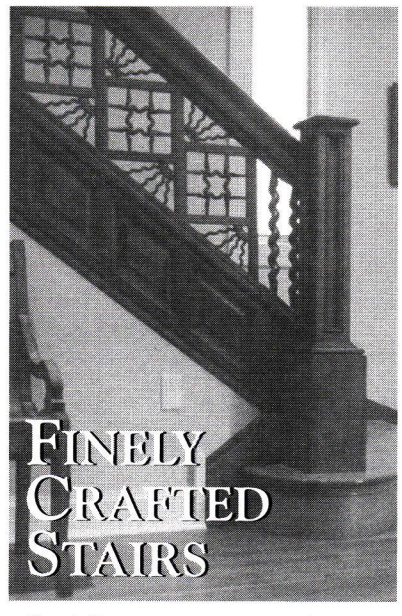

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WRITE IN NO. 7950

Victoria in Excelsis, Again

Encaustic tile was reinvented in the 19th century and became a favorite of Victorian designers. Now, genuine and reproduction encaustics, as well as geometrics, are available once more. *By David Malkin*

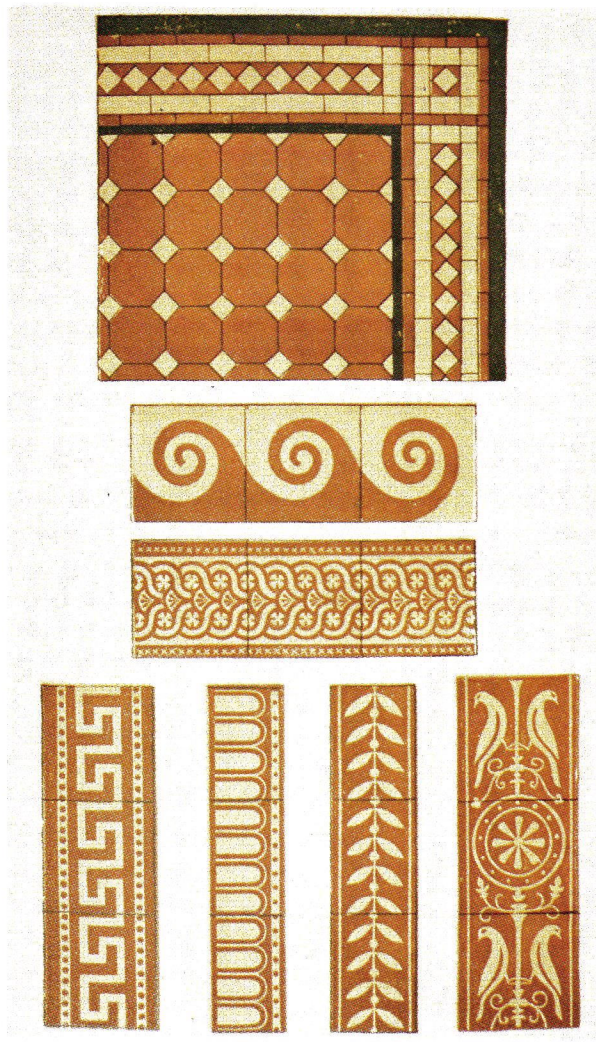
In his book *Hints on Household Taste*, published for the first time in 1872, Charles L. Eastlake says, "There is little doubt that the best mode of treating a hall floor, whether in town or country, is to pave it with encaustic tiles."

It was Herbert Minton whose enterprise reintroduced encaustic tile to an appreciative market in the 1840s, after years of experiment. The original encaustics were made by English monks in their monasteries between the 13th and 15th centuries, but this craft all but died out after their dissolution by Henry VIII.

Encaustic tile has an inlaid pattern of design, which makes it very hard wearing. Many tile manufacturers started making it in England in the mid-19th century to take advantage of the enormous interest in this revived craft. These included Maw & Company of Ironbridge in Shropshire, Campbell, Malkin Edge and T&R Boote, all of Stoke on Trent in Staffordshire, the home of the British ceramic industry. By the 1890s, Maw had become the largest tile maker in the world.

Encaustic Revival

It was style setters like Eastlake who encouraged the use of tile not only in homes, but also in public buildings. Eastlake illustrated Maw's tile in his book, saying "But for rich variety of pattern and for the skill with which the best types of ornament have been adapted for enameled ware, plain tile pavements, mosaic and mural decorations, Messrs Maw & Co of Salop [Shropshire] stand almost unrivalled." Maw & Company, after a hundred or more years of varying fortunes, was reestablished in 2001, in Stoke on Trent, as an independent manufacturer, having been part of the Johnson Tile group for 25 years. The new Maw & Company is now probably the only tile maker producing encaustic tile on a commercial basis. Geometric tile, which is also produced, is now made to precision standards. Some of the company's current ranges are reproduced from 19th-century designs.



This encaustic tile was selected by Charles L. Eastlake from the Maw & Company catalog.

The beauty of this is that today, many 19th-century floors, whoever the maker might have been, can be restored or replaced. The current interest in restoration and renovation makes this revival of a craft industry very opportune. In the last 25 years, many of the great floors laid in the United States in the 19th century have been restored or completely replaced. My own company, Tile Source Inc., of Roswell, GA, was set up in 1997 for the main purpose of advising on the most economical way to restore or replace a tile floor. We have worked on the U.S. Capitol, Tweed Court House in New York City and other buildings.

Delightful Reproductions

Of course, to make tile exactly as it was produced in the 19th century is not an inexpensive process. An enterprising English tile maker, Original Style of Exeter in Devon, has produced a reproduction encaustic tile where the designs are silk-screened onto a traditional floor tile. These are hard wearing and are suitable for any home or installation requiring a Victorian look. Geometric tile with a slight cushion edge is also available. It has the added advantage that it is much less expensive than the genuine tile. However, these cannot be used for matching genuine 19th-century square-edge tile. A delightful range of 19th-century-style wall tile is available as well. Copies of tile designed by Alphonse Mucha, William de Morgan and Sir Alma Tadema are lavishly illustrated in Original Styles' literature, which also includes a multitude of traditional 19th-century tile designs. These companies make it possible to create a Victorian look even in the most modern or restored home.

The easy availability of this tile makes it a simple process to update and refurbish almost any building previously tiled with encaustic or geometric tile. Within a period of about 150 years, history and design trends are repeating themselves. Modern patio and hallway floors tiled with faux or genuine encaustics and geometrics can now have the same aesthetic appeal of former years. ■

David Malkin is a partner with Tile Source Inc.

This faux encaustic tile was manufactured by Original Style of England, and features Gladstone-decorated panels in a Telford-decorated border.

Maw's genuine geometric square edge tile was used in the Hurlingham Club, London.

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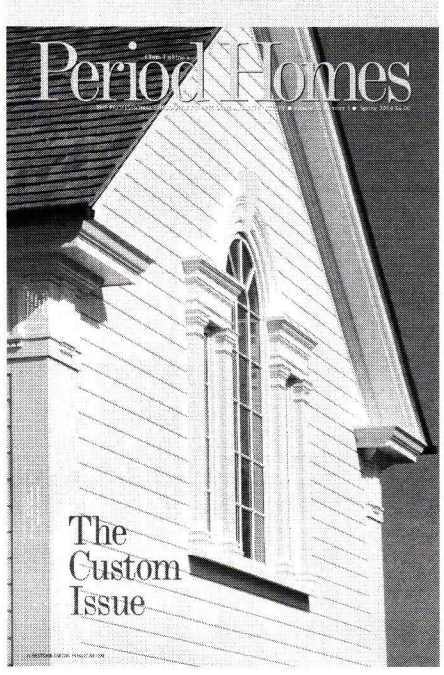

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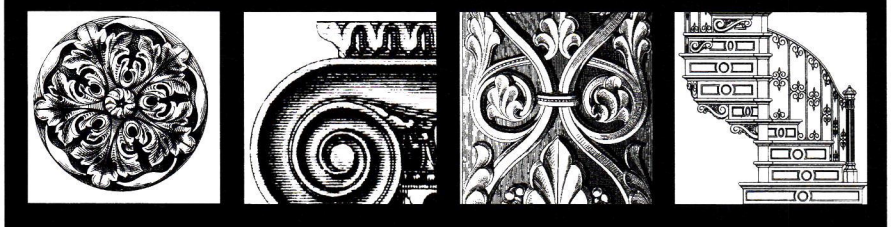

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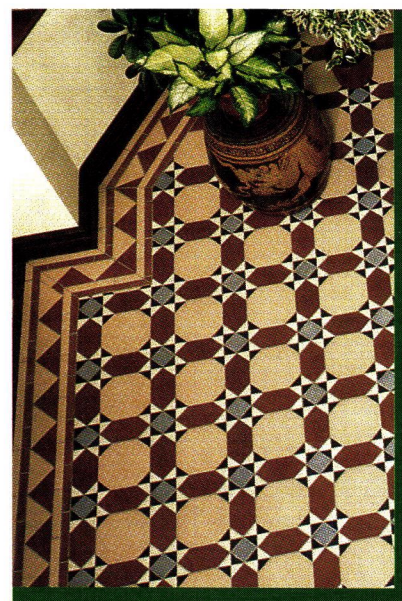

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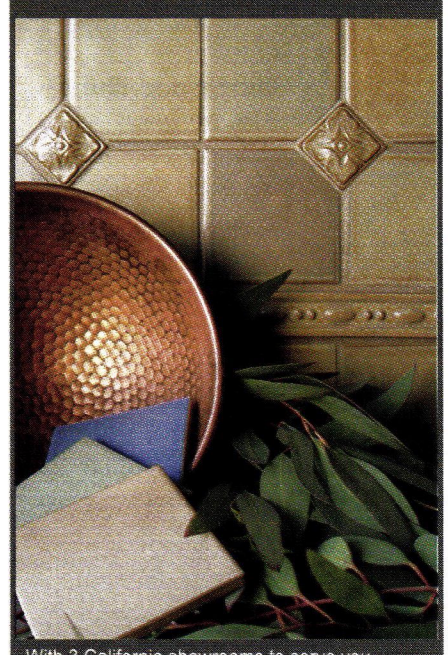

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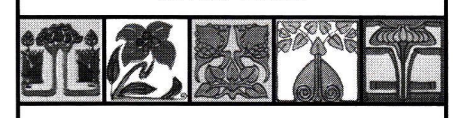

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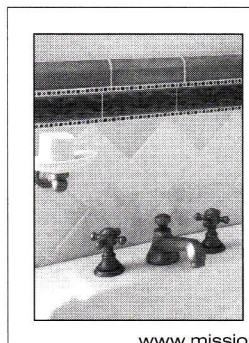

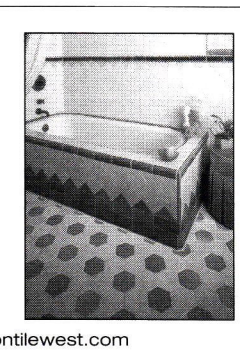

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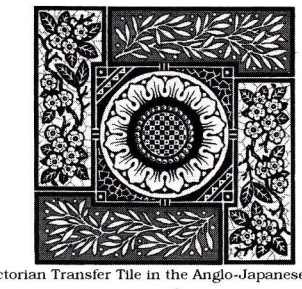

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Manufacturer of custom tile & murals: Victorian, English & American Arts & Crafts styles; Anglo-Japanese, Wm. Morris/DeMorgan, Tropico, Malibu, Catalina, Neogrec, Gothic Revival, Art Nouveau & more; California A&C wall mural fountains & Hispano-Moresque star fountains; 3x6-in. subway tile/trim & hand-crafted faience tile/trim; "Oriental rugs" in hand-painted tile; cut-tile geometric (encaustic) flooring; bathroom & wall tile, countertops & fireplace surrounds; ceramic.
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This selection of tube-lined and cuerda seca tile fabricated by DuQuella Tile is comprised of 6-in. accent, border and half tile.

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www.tiledecorative.com
Portland, OR 97290

Designer of hand-crafted tube-lined & cuerda seca ceramic tile: Arts & Crafts, Bungalow, Mission, Art Nouveau & Art Deco styles; wall tile for bathrooms, kitchens & fireplaces; decorative, accent & field tile; murals, borders, trim & house numbers; custom glazes & sizes; period-inspired original designs, custom design services & historical reproductions.
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Manufacturer of embossed/relief, hand-painted & geometric mosaic tile: glazed & unglazed; Victorian, Arts & Crafts, Batchelder, Catalina & Malibu styles; for flooring, fireplace surrounds, backsplashes & bathrooms.
Write in No. 269

Native Tile & Ceramics
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www.nativetile.com
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Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Spanish Mission & Craftsman; custom designs & glazes.
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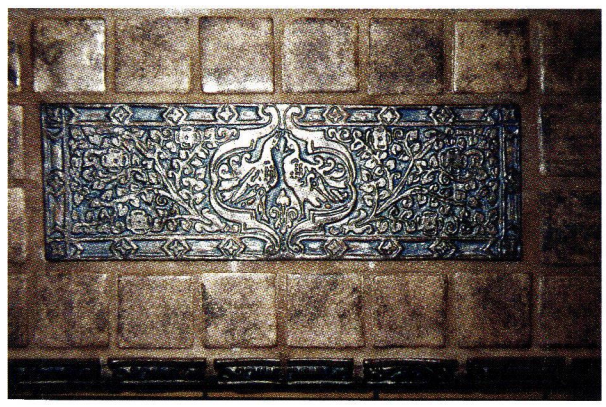

Native Tile handmade this avian- and floral-themed tile in ceramic.

North Prairie Tileworks
612-871-3421; Fax: 612-871-2331
www.handmadetile.com
Minneapolis, MN 55408

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand painted & cut; custom color matching; reproduction of antique tile; wall, fireplace, pictorial mosaic, relief & geometric.
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Architectural salvage firm: wooden support beams, rafters & planks from early American factories & barns; antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings.
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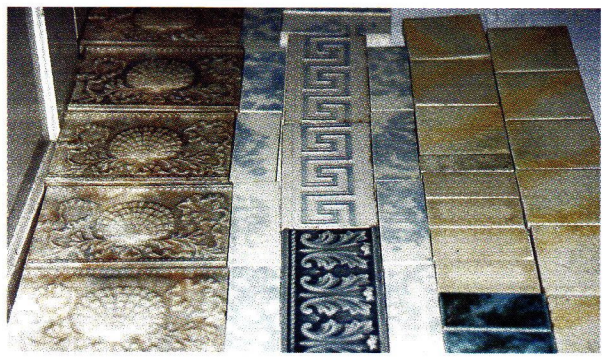

Olde Good Things salvages ceramic tile for various applications.

Pavé Tile & Stone, Inc.
413-247-7677; Fax: 413-247-8383
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West Hatfield, MA 01088

Supplier of classic tile: antiqued terra cotta, parrefeuille, antiqued cobblestone marbles, hand-painted terra-cotta decos for floors, antiqued Delft, Pierre Basset handmade tile from Provence & 17th-century French-inspired Chinoiserie tile.
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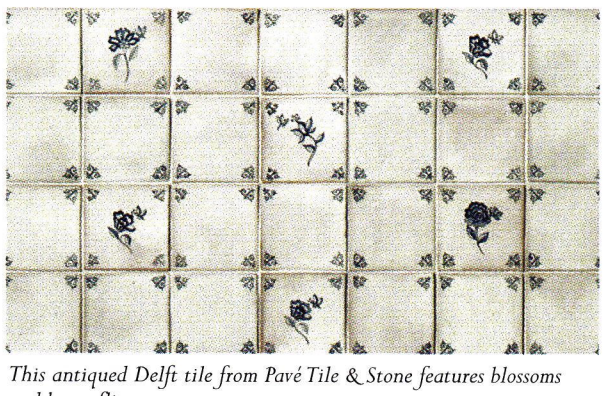

This antiqued Delft tile from Pavé Tile & Stone features blossoms and butterflies.

TileArt, LLC
608-255-8453; Fax: 608-233-8453
www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: hand-crafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
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These William de Morgan tile designs are supplied by Tile Source.

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www.tile-shop.com
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Importer & distributor of hand-molded flooring, bathroom & kitchen tile: Lanka wall tile series features 3x6 & 4x6 subway tile & glazed hex mosaics; Boiserie classic ceramic beadboard with cap molding & baseboard tile in 3 colors; metal borders, Craftsman series & starburst pattern.
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Trikeenan Tileworks
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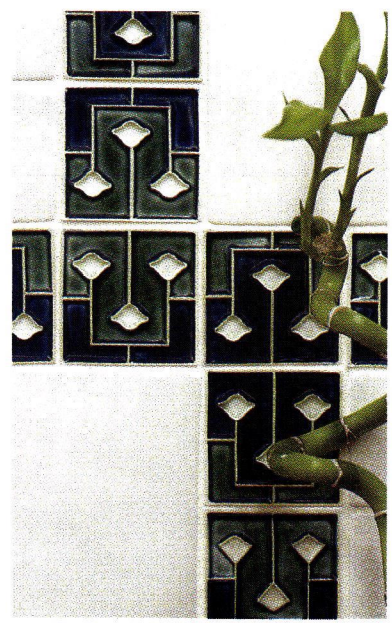
Manufacturer of hand-crafted, glazed, decorated & relief stoneware tile & bathroom sinks: mesh-mounted mosaics; wall, floor, swimming pool & fireplace tile; exterior paving, pictorial mosaics & custom murals.



The Night Sky Gingko Tile in Night Sky Blue, Forest Green and Crackle White was hand crafted by Trikeenan Tileworks for this wall.

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Custom ornamental shop specializing in hand-carved ornament by European & American artisans: interior & exterior; French Regency & Imperial to Venetian Baroque & Rococo; plaster, GRG, 100% natural cast limestone & composites; elaborate ceilings, wine cellars, cornices, mantels, coffers, elaborate paneling & surounds; on-site moldmaking & reproduction; historical restoration; trampura, scraffito & scagliola.
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Manufacturer of handmade, woodblock-printed wallpapers: document reproductions from the collections of Colonial Williamsburg, SPNEA & Old Sturbridge Village; custom reproductions using original methods & materials; styles from 1750 to 1860.
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The pattern for this geometric ca. 1800-1810 wallpaper was custom reproduced as a wood block print by Adelphi Paper Hangings.

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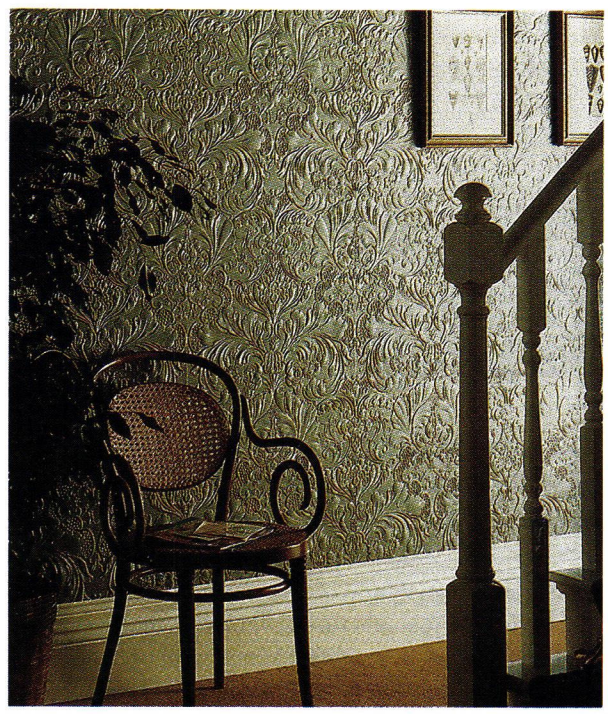

Architectural Products by Outwater supplies Lincrusta for decorating walls.

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This vertical stripe wallpaper was hand silk-screened by Bradbury & Bradbury.

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Manufacturer of hand-crafted architectural ornament: interior & exterior; casting & PC plaster; mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental wood & plaster/gypsum columns up to 34 in. in dia. & 42½ in. long; pilasters & capital bases; custom work.
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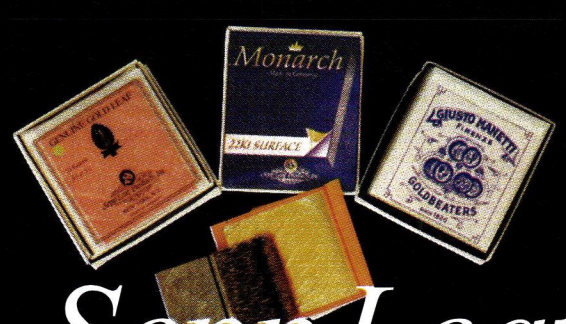
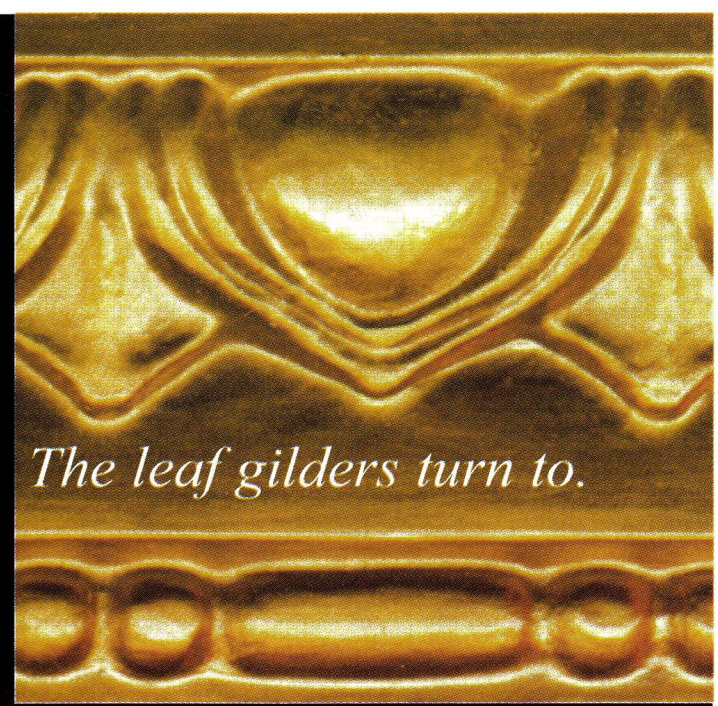


Sepp Leaf



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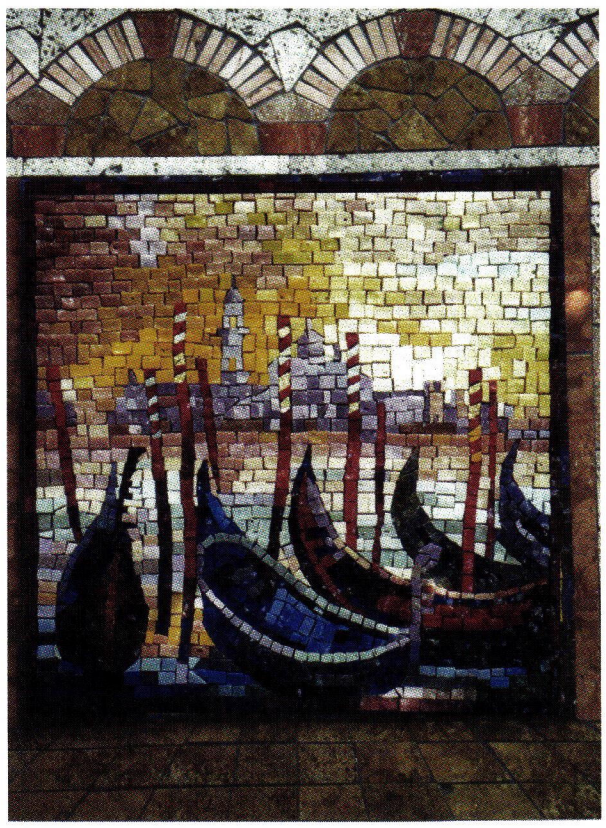

Gondole, part of a series of 10 images of Italian cities and Mediterranean islands, was created by Fishman Mosaics from traditional glass smalti.

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami Shores, FL 33138

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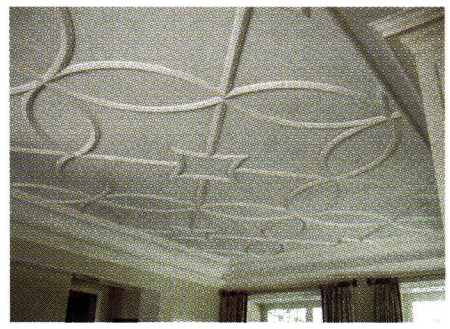

Hyde Park manufactured this elegant English-style plasterwork.

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www.kremerpigments.com
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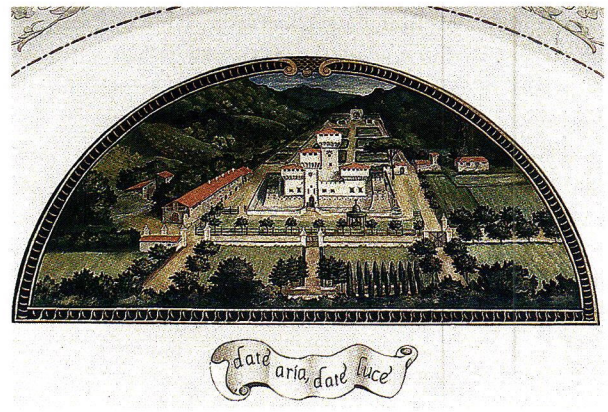

The acrylic-on-canvas 7x4-ft. "Lunetta Raffigurante" by Lynne Rutter Murals was inspired by the Italian original "Caffagliolo" (after Utens, ca. 1590).

Sepp Leaf Products, Inc.
800-971-7377; Fax: 212-725-0308
www.seppleaf.com
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Distributor of gilding & decorative painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison Paste waxes & fine wood finishing products & mica powders; Venetian plaster workshops; consultation services.
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Sepp Leaf supplied the gold-leaf products used to gild this drapery element.

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www.spec-chem.com
Boone, IA 50036

Manufacturer of the Nu-Wal system for cracked flat or curved walls: repairs damage using a fiberglass mat embedded in a saturant & applied to walls; walls may then be painted or covered with paper.

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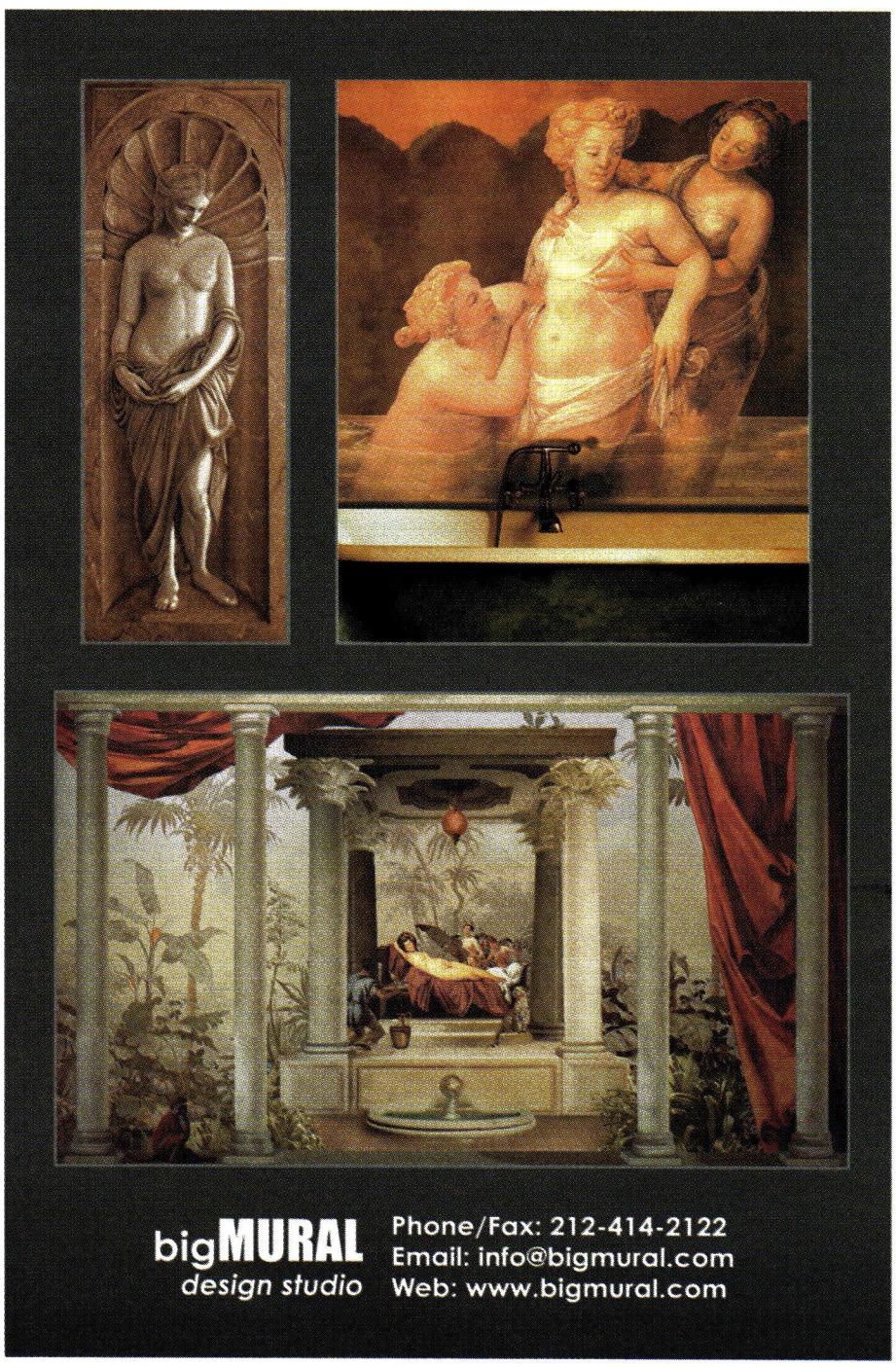
W.H. Coe provides both domestic and imported gilding supplies.



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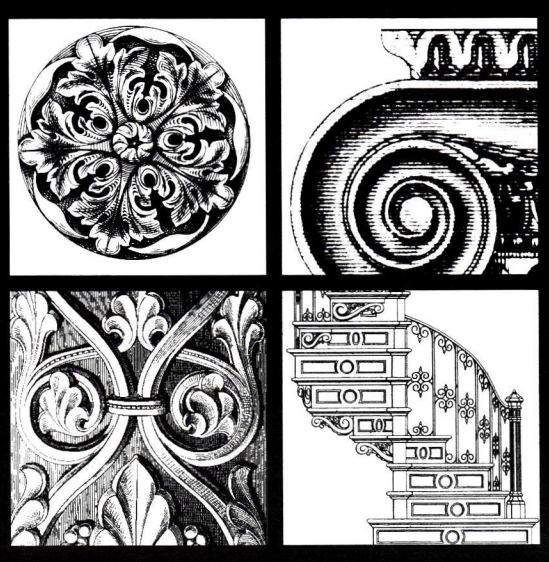

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Agrell Architectural hand carved this highly detailed bird.

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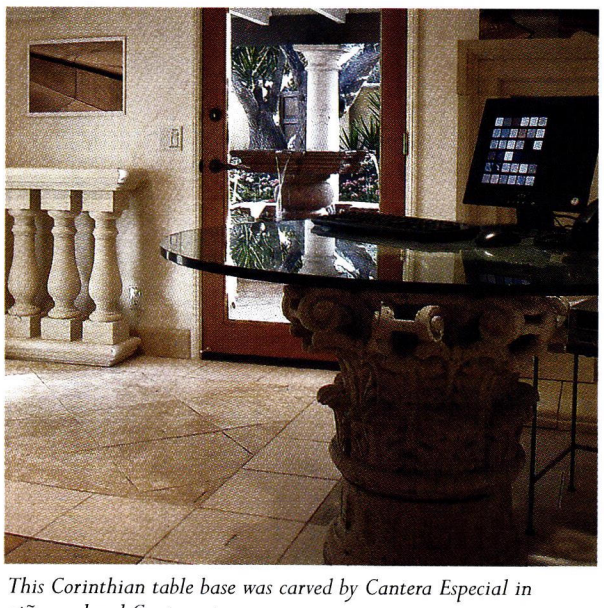

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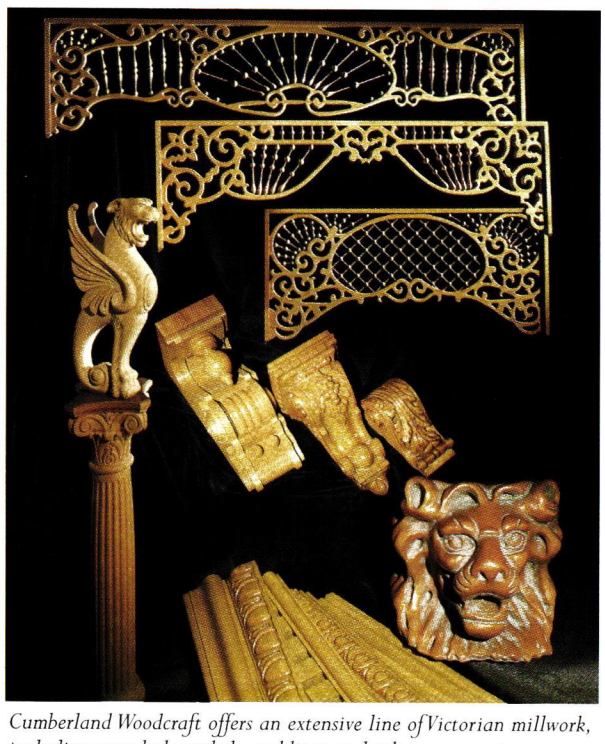

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This carved acanthus leaf molding is typical of the work of the artisans at Limestone Concept.

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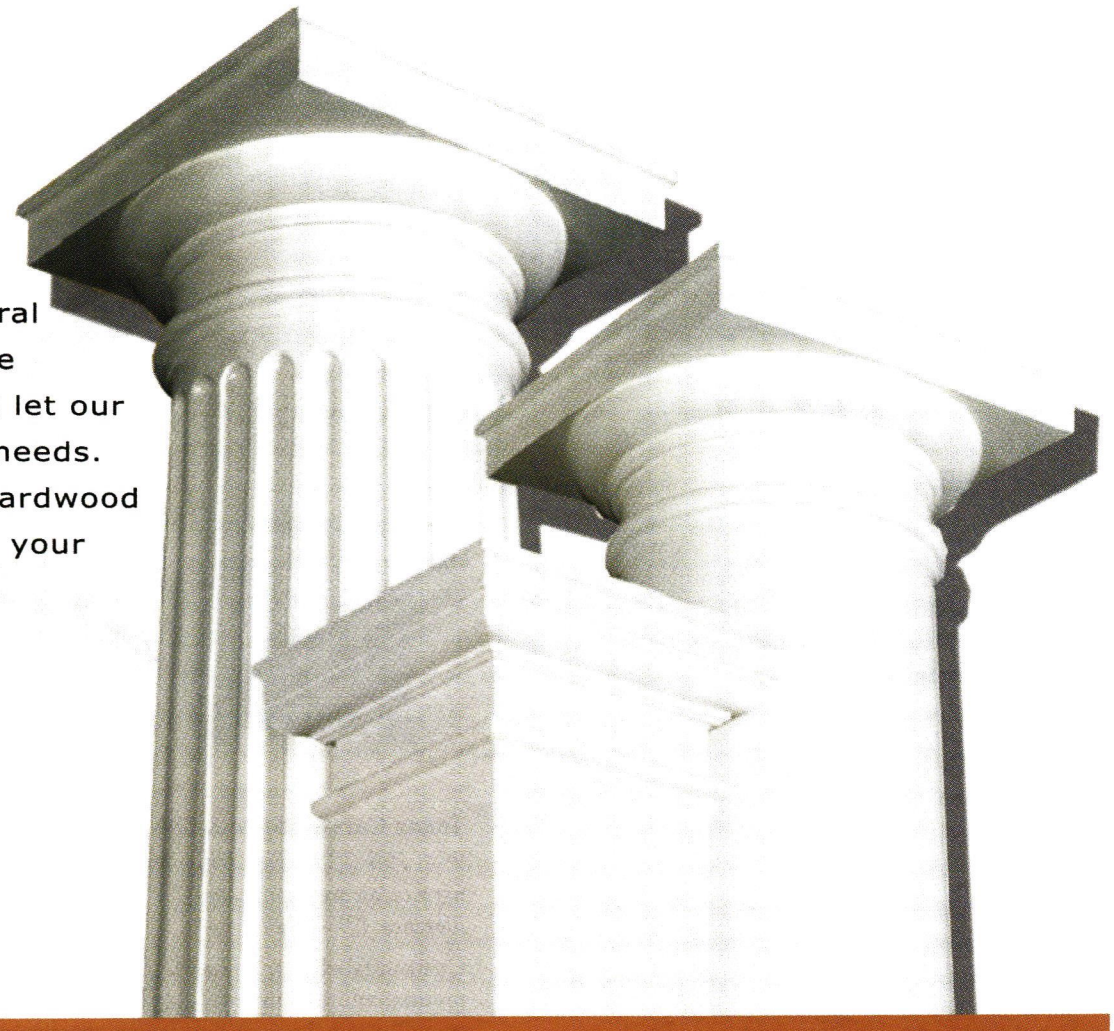

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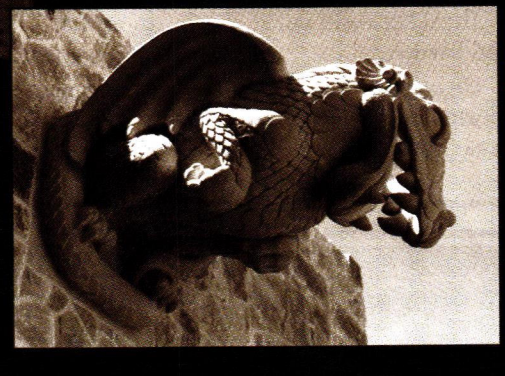

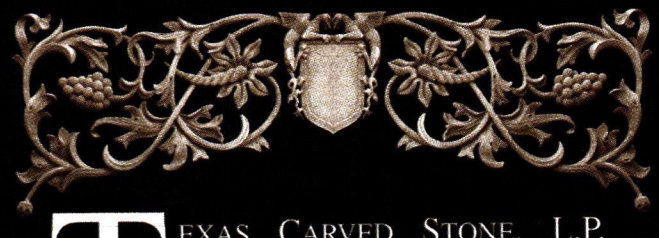

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Michael A. Dow carved this ornamental element in basswood.

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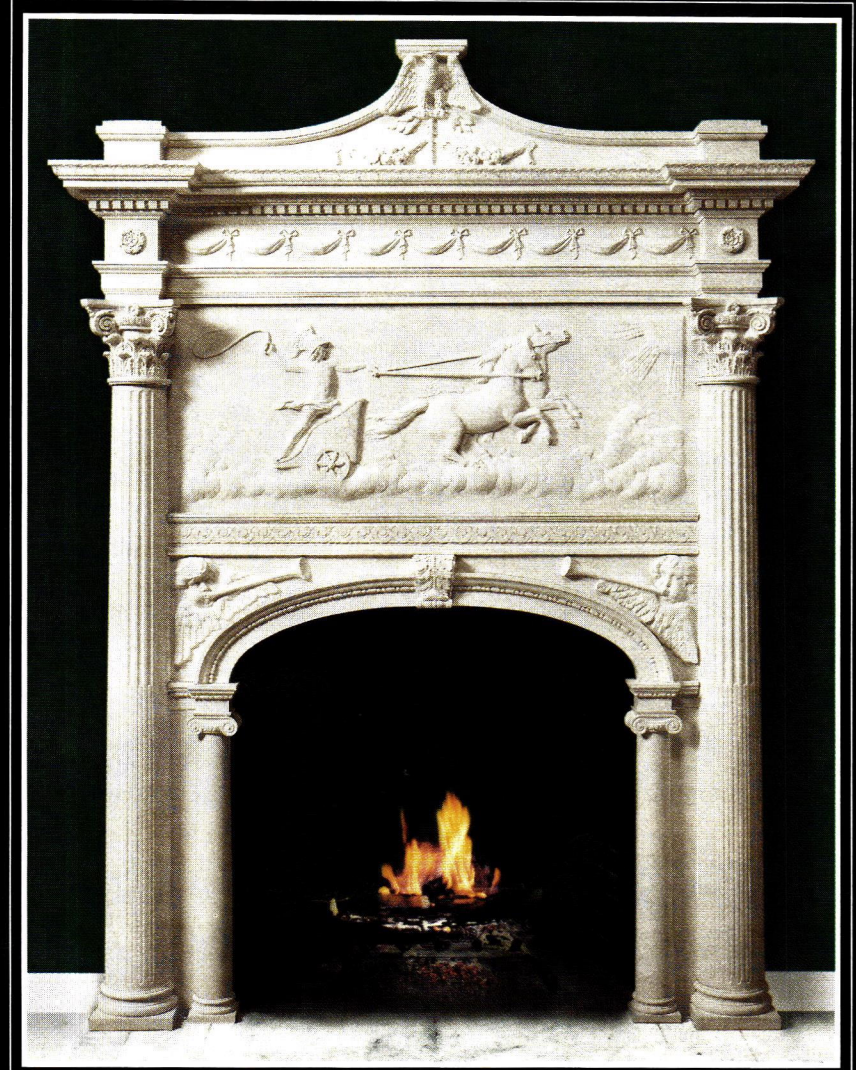
This 20¾-in.-tall corbel was carved by Woodline and can be obtained in oak, alder or poplar.

D.M.S. STUDIOS



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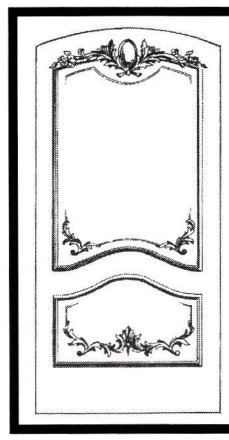

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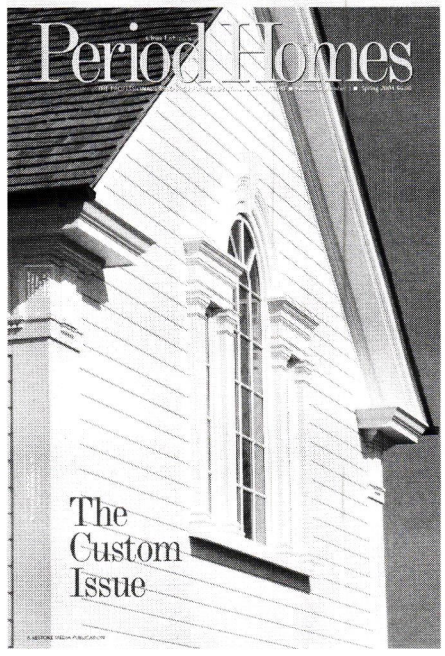

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Calendar of Events

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CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America has developed an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of Classical architecture, are offered year-round by the Institute at their facilities in New York City. For a full list of events and programs, log onto the Institute web site at www.classicist.org.

GREATER PHILADELPHIA HISTORIC HOME SHOW, January 28-30, 2005. This show, held at the Valley Forge Convention Center, King of Prussia, PA, focuses on the restoration and renovation of 18th, 19th and 20th-century homes. For more details, log onto www.historichomeshow.com.

SYMPOSIUM: LIME IN BUILDING CONSTRUCTION, March 6-8, 2005. The Building Lime Group of the National Lime Association is sponsoring a three-day conference in Orlando, FL. The title is "Contemporary & Historic Uses of Lime in Mortars, Plasters, and Stuccos." For full details, consult www.lime.org.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, April 27-30, 2005. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on the program and exhibiting, see www.traditionalbuildingshow.com.

WORKSHOP ON HISTORICAL LIME MORTARS. A comprehensive two-day course details the why and how of using lime putty mortars for repointing historic masonry. The workshop combines lecture and laboratory work with hands-on lime slaking and repointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or log onto www.usheritage.com.

PRESERVING HISTORIC RECREATION & ENTERTAINMENT SITES, May 5-7, 2005. The first-ever national conference on preserving recreation and entertainment sites is being held in Chicago, IL. The three-day conference is sponsored by the National Park Service, Association for Preservation Technology, National Conference of State Historic Preservation Officers and the National Council for Preservation Education. The primary conference themes are: Identification & Evaluation, Preservation Strategies and Conservation & Rehabilitation. For more details, consult: www.preserveandplay.org.

FREEMASONRY & THE ARCHITECTURE OF WASHINGTON, DC, May 18-November 1, 2005. In collaboration with the Freemasons of Washington, DC, the Octagon Museum is presenting an exhibit revealing the little-recognized contribution of Freemasons to the design and architecture of Washington, DC. Through historic paintings and objects, the exhibit provides new perspectives on various historic events and will disclose hidden Masonic symbolism found in architectural details on many 19th and 20th century buildings. For more details, see www.theoctagon.org.

WOOD-CARVING WORKSHOPS. A Classically trained master wood carver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, log onto www.klitsas.com.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of current programs, consult www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit if you've never been there. For details on current programs, log onto www.nbm.org.

HISTORIC PRESERVATION WORKSHOPS. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs run from one to three days, and are offered from June through October. For full course information, log onto www.campbellcenter.org.

Plaster in America

Ornamental plastering has a rich history in the U.S.: from its zenith in the early-20th century, through its nadir in the 1940s, '50s and '60s, to a current grass roots revival that is benefiting from the architectural revival of Classical principles. *By David Flaharty, sculptor and plasterer*

As the history of American architecture progressed from strictly functional Colonial beginnings through the superbly imitative Georgian and Federal styles, several revivals and decorative Italianate and Second Empire fashions, culminating in the Classical and Colonial Revivals of the late-19th and early-20th centuries, ornamental plasterwork kept pace with the demands of homeowners, religious leaders and government chieftains. The decorative trades consistently produced enrichments that ranged in quality from the vernacular to the sublime.

American ornamental plasterwork reached its zenith in the beginning of the 20th century with the profusion of spectacular theaters, houses of worship, government buildings, libraries and railroad terminals. Trade directories in major urban centers often listed several plaster studios that produced stock and custom designs to decorate these spectacular structures.

To do so, designs were published in English and American stylebooks. The work of Robert Adam (Fig. 1) and James Gibbs were available in the new nation. In Boston, Charles Bulfinch introduced the Federal style, which was popularized by Asher Benjamin's *The American Builder's Companion* of 1806 (Fig. 2). Minard Lafever brought the Greek Revival from the Erie Canal to New York City with *The Beauties of Modern Architecture* of 1835. The Massachusetts State House exhibited Bulfinch at his most successful and tours of splendid Greenwich Village townhouses showed line-for-line productions of decorative trim including ornamental plaster ceilings.

Supply and demand resulted in the printing of trade catalogs to satisfy increasingly upscale homeowners and their architects. An early example was published in 1888 by the Samuel French Company of Philadelphia and several of their medallions have been identified and reproduced throughout the mid-Atlantic states. In the 1920s, trade catalogs flourished, as published, for example, by the Jacobson Company of New York City. This tradition continues to the present; a current example is by Felber Ornamental Plastering Corp. (Fig. 3). Additional examples are listed in the Interior Molded Ornament Buying Guide, p. 90.

Trade catalogs, then as now, were published by ornamental plastering studios. A typical example in the early-20th century was by the Voight Company of Philadelphia. The firm employed designers/draughtsmen, modelers, modelmakers, moldmakers and casters, finishers (often the casters' wives), painters, craters and shippers. Competing studios were not confined to the eastern United States; visits to cities in the Mid- to Far-West revealed that decorative plasterwork thrived across America.

Apart from the selections available from trade catalogs, Voight and its competitors undertook substantial contracts for custom work (Fig. 4). Plaster originals for terra-cotta panels, bronze sarcophagi, stone-carving models and iron patterns were produced for execution by other trades that did not work successfully from drawings. Colossal symbolic figures stood side by side with scale models of buildings and Corinthian columns. Full-size models were produced for the purpose of study by architects.

With a few notable exceptions, Classical architecture and ornamental plaster are seen most consistently in state capitol buildings. It has been suggested that the finest examples are in Madison, WI; Providence, RI; and Harrisburg, PA; but it is hard to rank the restored capitols in Richmond, VA; Raleigh, NC; and Sacramento, CA; on a lower scale. While interior plaster is often restrained, it is nevertheless beautifully designed and executed.

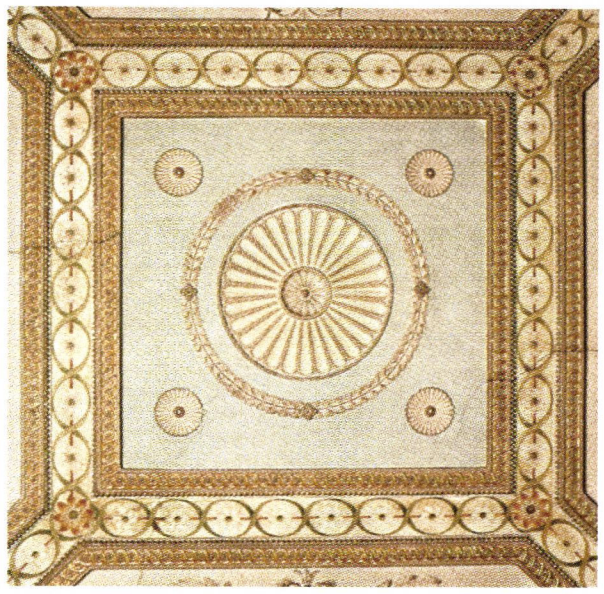


Figure 1

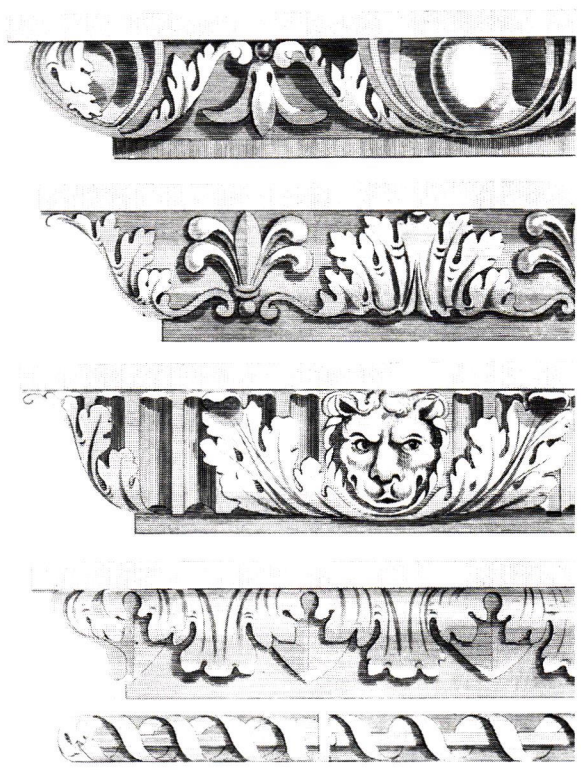


Figure 2

Due to difficult construction schedules, ornamental plastering studios usually undertook production only while installation contracts were awarded to others, frequently trade unions. For local projects, even crating and shipping services were provided by others. The director of the plastering firm acted as liaison between the architect, the general contractor and his subs – especially the plasterer, the decorative painter and to some extent, the client. Overtime work schedules were not uncommon.

Restoration activities were often conducted on completed structures. This writer worked as a modelmaker to restore a fire-ravaged center city Philadelphia church. To do so, the process included the salvage of original ornament from the ruins and their use as models from which to mold and cast identical materials. Inevitably, budget constraints result in abbreviated ornamentation, but the use of period columns, capitals, coffers and cornices are pleasing to clients with at least photographic memories. Unlike the earlier usage of hide glue, modern molding rubbers, with fingerprint detail capability, are able to reproduce period detail with consummate accuracy.

When the stock market crashed in 1929, the ornamental plaster trade, like so many other American enterprises, succumbed to the juggernaut of the declining economy. Decorative work was unnecessary to what was left of societal activities. Workers whose products had caused spirits to soar found themselves in bread lines as was so graphically illustrated in black-and-white photographs of the 1930s. Even architects were unemployed, but fortunately a young National Park Service employee, Charles Peterson, had the extraordinary foresight to suggest the establishment of the Historic American Buildings Survey (HABS). HABS documentation was key to preservation/restoration activities as the economy recovered.

Hard on the heels of the Great Depression, World War II engulfed the American workforce through the mid to late 1940s, alleviating economic penury. Following the war, American spirits regained composure, the Baby Boom resonated and housing developments, like Levittowns, spurted forward across the nation.

For the ornamental plasterer, however, the Depression/war years interrupted the orderly transfer of skills from "father to son" that had transformed studios into classrooms in the early-20th century. The young to middle-aged "trainees" of the 1920s were unemployed in the '30s and occupied in the war effort until 1945 and beyond; their mentors, with few exceptions, were unable to train them because they had died. Even plastering contractors saw their trade reduced to drywall after the war.

But, as the economy recovered, there was an increasing demand for Classical architecture even as the Bauhaus and the international styles of Gropius and Mies van der Rohe thrived. Ornamental plastering shops were reborn often by entrepreneurs who were young to the 1920s trade but who were committed to Classicism as an interrupted life work. They remembered with reverence their training in the ornamental studios and, with renewed financial capacity, wished to replicate their education and to pass it along to young men and women with similar interests.

Training in the early-20th century was in the form of a four-year apprenticeship in an ornamental plastering studio. Night-school classes in drafting, free-hand drawing and three-dimensional modeling often augmented a full workweek. All of the work performed by journeymen was learned by apprentices and plain plastering skills

Figure 3

Figure 4

David Flaharty puts together an ornamental ceiling medallion.

This ceiling medallion by Flaharty incorporates gilded elements with Greek detailing.

were mastered in order to be admitted to union job sites employing members of the Operative Plasterers' and Cement Finishers' International Association. A plasterers' union card allowed journeymen to undertake work at union job sites anywhere in the United States and Canada. Without a card, the journeyman was treated as a shop hand or laborer regardless of skill.

Today, such training is difficult to secure. The International Masonry Institute operates apprenticeship and training workshops; decorative work, however, is but a small portion of their program. Architects and vo-tech schools offer no ornamental plaster education. The Preservation Trades Network presents an annual International Preservation Trades Workshop at diverse locations nationwide. The workshop whets the attendees' appetites for deeper trade understandings and its membership lists skilled practitioners in the appropriate disciplines – but it is a three-day annual event. Interior decorating schools present only rudimentary course offerings. A new facility, The School of the Building Arts in Charleston, SC, will begin training shortly and it is hoped that the school will be successful in encouraging a new generation of craftspeople.

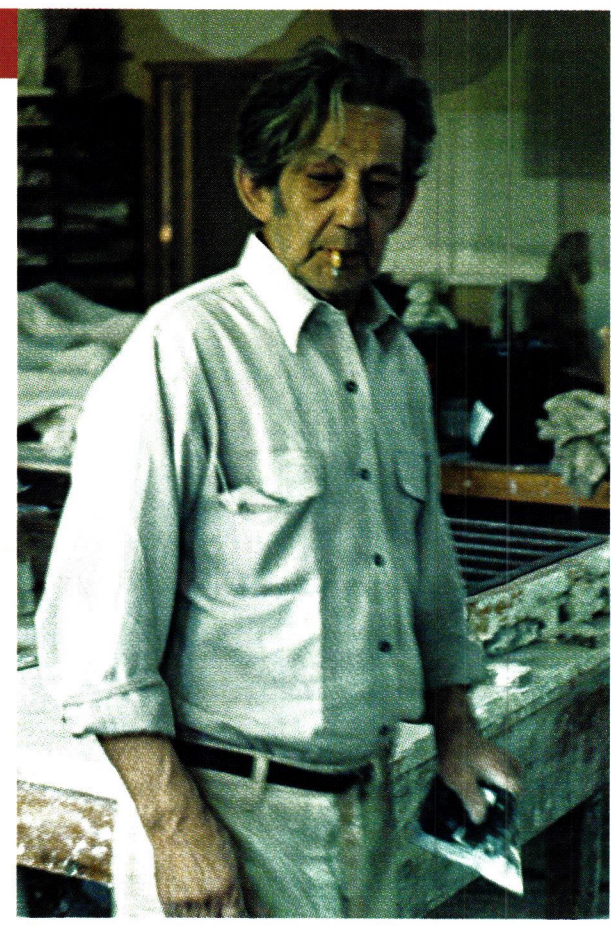
Interested individuals can receive training at ornamental plastering studios provided that they can secure employment at such a firm. Typically, job descriptions overlap somewhat, resulting in increased understanding of shop activities. Of the ornamental studios listed in this issue, however, few suppliers undertake custom work – a fact that severely limits educative possibilities.

Art school graduates with degrees in the fine arts find that their education has been less than vocational; they need to make a living. One way or another, they undertake ornamental work, but, without the appropriate skills, their work is disappointing but ubiquitous since they typically underbid competitors in order to secure the contracts.

Undaunted, however, today's homeowner becomes aware of ornamental availability through mailings, television programs and decorators' magazines. Paint stores and home centers provide products for do-it-yourself weekenders. Trade catalogs, as herein listed, offer more sophisticated embellishments for self or professional installation. Urbane new construction, for McMansions and above, requires architectural and master-builder services together with custom ornamental plasterwork. The industry has come full circle in just more than 70 years.

Ornamental plaster has been energized by supply and demand into a stable, if less than burgeoning, industry. Together with the related restoration/preservation disciplines, the reappearance of Classicism in contemporary building is pleasing and fruitful to Americans for whom visual satisfaction is critical to a worthwhile life. ■

Ornamental Plastering's Grand Old Man: **M. Earle Felber**



Born in the first decade of the 20th century, M. Earle Felber's career was defined by his admiration for his father, a modelmaker at the Max Voight Company, an ornamental plaster studio in Philadelphia. His apprenticeship with that firm was augmented by attendance at night and weekend schools to acquire drafting and sculpture skills and those of the plain-plastering trade in order to obtain his union card. According to union rules, his apprenticeship was abbreviated due to his outstanding learning achievement.

In the 1920s, it was customary to be employed by a studio different from one's apprenticeship firm in order to broaden skill levels. Felber worked on a soldier's monument in Indianapolis, IN, and a theater in Columbus, OH. While studying at The Cooper Union in New York City, he served as a modelmaker on several local theaters.

By far the most exciting project in Felber's career was manufacturing the ornamental plaster at the 1927 Roxy Theater in midtown Manhattan. In charge of modelmaking, he hired 35 workers who produced the original patterns and the plaster casts later to be installed on site at 50th St. and Seventh Ave. Ornaments were Moorish, Spanish and Italian Renaissance, fully gilded and often supported by scagliola columns. The Roxy was one of the the largest and grandest theaters ever built at that date. Gloria Swanson was featured on opening night and, sadly, she was on stage during the Roxy's demolition many years later.

In the Depression years, Felber worked at several studios in Philadelphia, building scale models of the Benjamin Franklin Bridge, bronze models for flagpoles at the Logan Library and John Wanamaker's grand center city department store. Full-size models were built for The Franklin Institute, a science museum on the parkway.

During World War II, Felber used his drafting and modelmaking skills in the production of Army Air Corps fighters and bombers. After the war, he was employed as Voight's shop foreman, where he supervised ceilings for the University of San Juan in Puerto Rico and in several theaters in Philadelphia.

In the late 1950s, Felber studios were established to undertake projects at local banks, libraries, churches and boardrooms. Significant projects included the restoration, following a fire, of an ornate church and a domed ceiling at the National Park Service and the Second Bank of the United States, a William Strickland Greek Revival building.

In his later years, Felber dedicated his efforts as a mentor to young men and women entering the ornamental plastering trade. He moved to Charleston, SC, where he lectured, wrote articles and conducted hands-on demonstrations of the various elemental disciplines. It was Felber's profound conviction that modelmaking was the supreme skill required to produce superior ornamental plasterwork. He felt that modeling, however glorious, could not stand alone but was required to be merged into a coherent whole, together with plain-run work and repeat patterns. Trainees under his direction clearly understood this approach and undertook new work with gusto and reverence for a great teacher.

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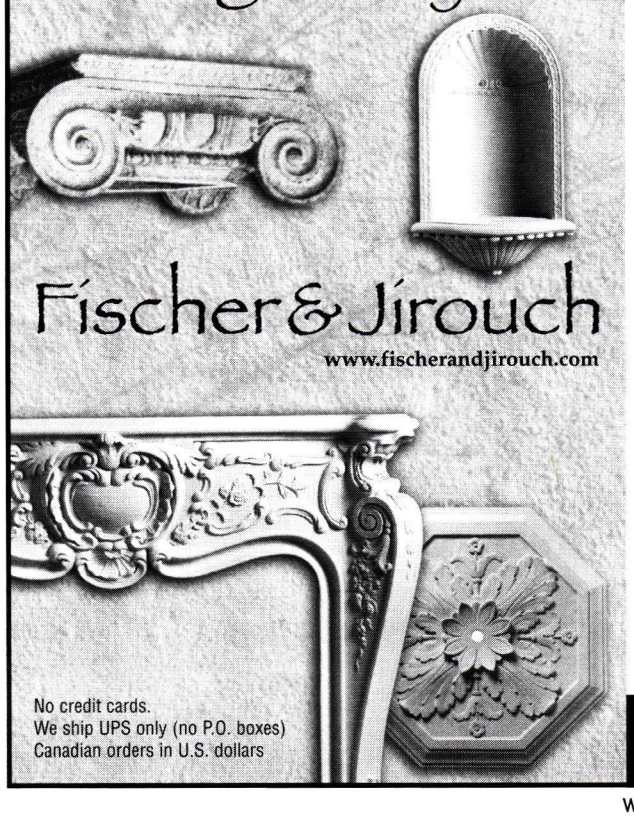

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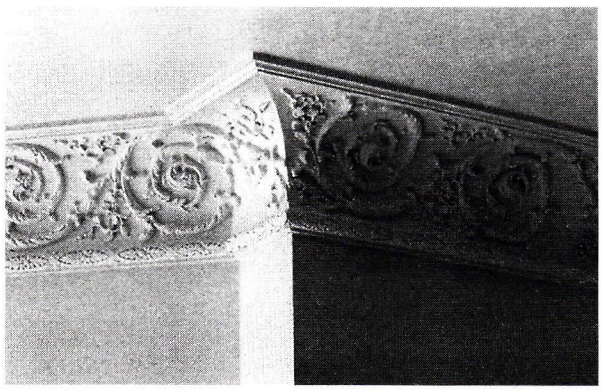

Felber Ornamental fashioned this cornice molding based on a Classical lacy foliate pattern.

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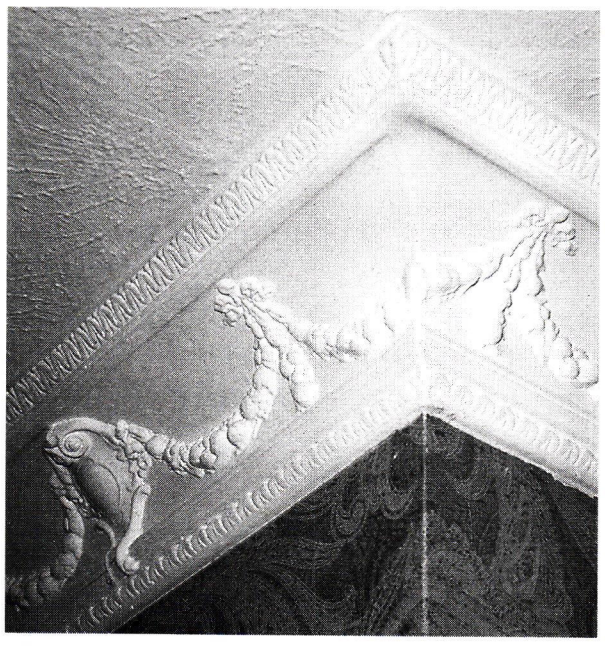

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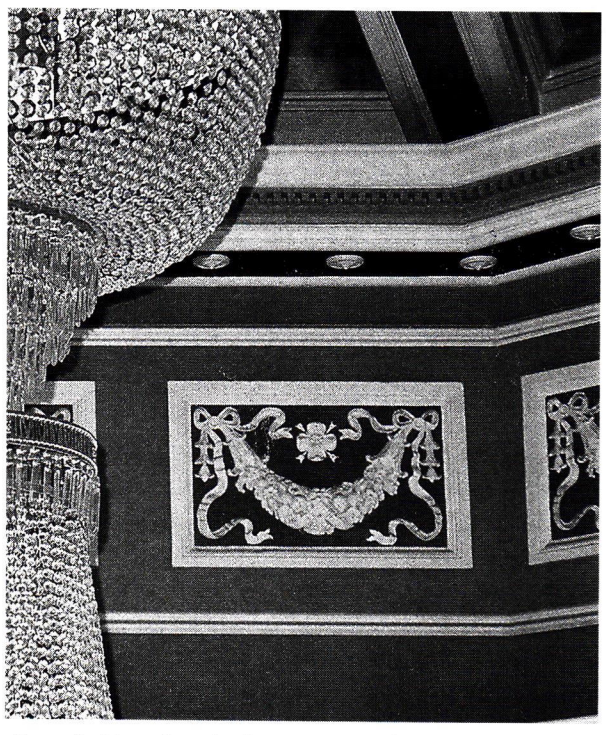

Manor Style's preformed polymer cornice and Georgian-style panels accent this entry hall.

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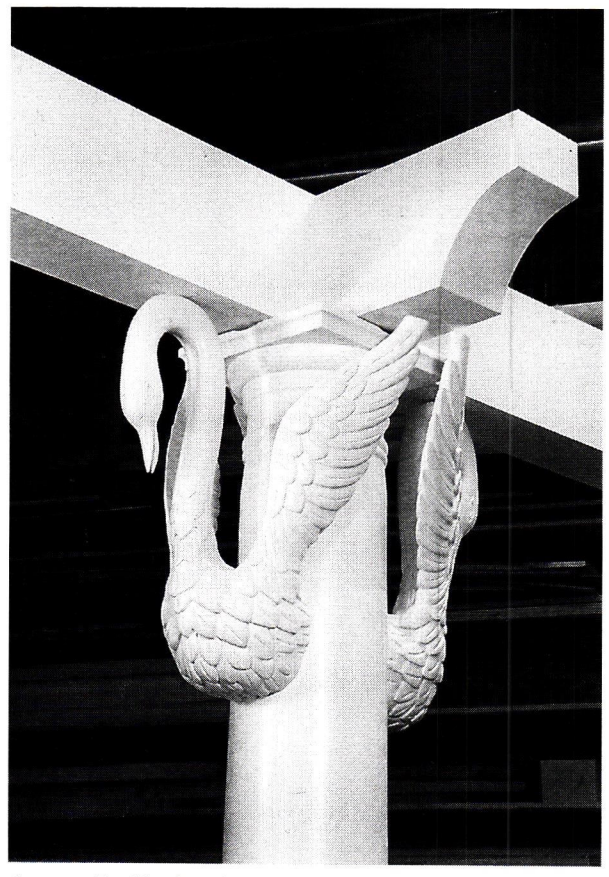

Superior Moulding's striking swan ornament, model #DCM210, measures 15x12 in.

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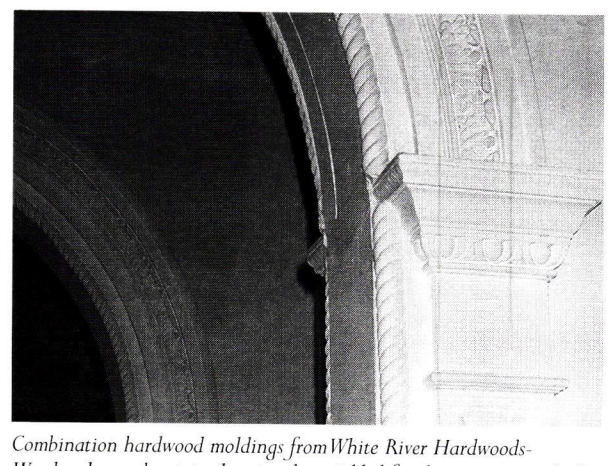


Combination hardwood moldings from White River Hardwoods-Woodworks can be stained, painted or pickled for the appropriate look.

Certifiably Green

Concerns about the environment may be secondary motivations when it comes to specifying flooring, but demand for green floors is on the rise. Unfortunately, there is no single standard for evaluating sustainability. *By Marieke Cassia Gartner*

At present, there is no nationwide standard for defining green flooring. The U.S. Green Building Council (USGBC) – a coalition of "leaders from across the business industry working to promote buildings that are environmentally responsible, profitable and healthy places to work" – has a set of standards for which an entity can opt to get their building tested, the most recent version of which is Leadership in Energy and Environmental Design (LEED) NC 2.1. The Wood Flooring Manufacturers Association (NOFMA), the American Tree Farm System, the Forest Stewardship Council (FSC) and the Sustainable Forest Initiative of the American Forest & Paper Association (SFI) also offer certification; theirs is based on responsible forest management. But without a widely recognized national standard, the term green has no exact definition.

"We don't classify specific building materials as green," explains Brendan Owens, LEED engineer with the USGBC. "The LEED rating system is a set of performance standards that allows USGBC to evaluate the green attributes of building design and construction in a holistic way." The LEED rating system is the set of performance standards that scores an entire building. In terms of flooring, LEED addresses elements with their ratings system, such as indoor environmental quality and materials and resources. "Materials contribute points if they are recycled, rapidly renewable or salvaged," he adds. "In terms of indoor environmental quality, LEED credits are available for materials with reduced levels of offgassing." Under LEED, wood flooring, for instance, can obtain points for having low embodied energy and can be shown to be a renewable resource. If it's new, the credit is available for flooring that has been certified by organizations accredited by the FSC; if it's salvaged, documentation must be shown proving that the product is from a salvaged wood source.

This wide-plank floor was made from recycled barn wood produced by Carlisle Wide Plank Floors.

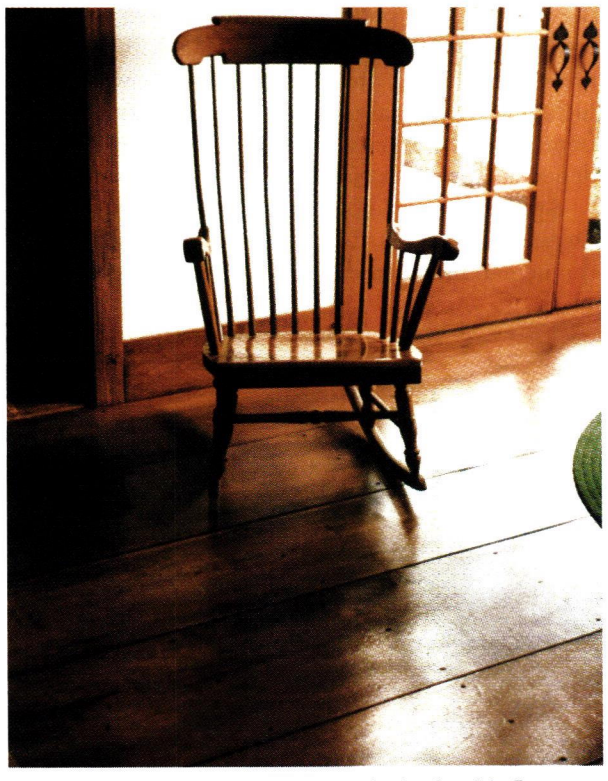
Recycled Wood

Often, recycled wood suppliers don't use the term green either, since their product is inherently green. In the case of Stoddard, NH-based Carlisle Wide Plank Floors, the firm produces what is generally acknowledged as environmentally sound wood for flooring, including recycled antique wood. For their flooring, Carlisle uses selectively cut trees or dismantles old barns or factories. "Our trees are hand picked – there's no clear cutting. We use trees that have reached their maturity and are on the verge of decline – we're not harming habitat, but rather allowing natural reharvesting," says marketing director Connie Glover. According to Glover, the demand specifically for the label green is not large: "Mostly people are concerned with aesthetics and how the floor wears," she says. "Historic restoration and maintaining the integrity of the building are other issues that emerge more often."

Sylvan Brandt Co, of Lititz, PA, also manufactures recycled-wood flooring, re-milled from old houses and barn siding. Dean Brandt, the owner of the company, doesn't feel the need to have his wood certified. "We're listed with several green products registries," says Brandt. "But our line is known to be green, so we don't have to market it in that way." In other words, recycled wood, obviously green, speaks for itself.

Wood Certification

Other companies go through the certification processes for green wood. Sampson & Son of Warren, ME, has had FSC-certification for their birch and maple flooring. "FSC-certified means being audited yearly to check records on what was purchased and sold and how material was kept inventoried, stored and packaged. We're audited for square footage amounts and bills of lading from sawmills to us. The purpose is to have a paper trail that shows from where the wood came, from the state to the actual forest the tree came from – it's called the chain of custody," says Paul Sampson, president with the company.



Carlisle provided the newly sawn planks for this floor from a selectively cut old-growth timber – the style is made to reproduce that of the original floors built in the first homes in America.

The forest itself is audited by FSC-accredited institutions such as the Rainforest Alliance's SmartWood and Scientific Certification Systems (SCS), in terms of its near future, that is, 25 to 50 years. The audit addresses how logging affects wildlife, and also takes into consideration the socio-economic side, which accounts for land ownership near populated areas vs. industry-based areas. Interestingly, the certification also considers workers' benefits, including health, pay and promoting a long-term atmosphere. "Some questions the auditors ask are: are you producing a product from your inventories from forest acreage? Are you utilizing trees on property to their best financial gains or are you going for the quick buck?" says Sampson. "I can sell to a pulp company and get a paycheck by the end of the week, but if I wait a little longer I can sell to a veneer company within eight years, so over 10 years I'm making a certain amount more, creating a certain amount of jobs and keeping a certain amount of money in the local economy, so people can see the forest is doing something as interest in the bank. You see a long-term asset rather than a short-term gain with this system."

Unfortunately, being green is not a big selling point. Supply has been the biggest obstacle in the last year and a half for the company – especially since the hardwood-flooring market is driven by the oak market, according to Sampson. "We don't have much oak in the northeast," he explains. "We have a mill to run. When we can't get enough certified material we run material from the open market." Sampson sells his wood at the same price, certified or not. "It's always a shame to have to equate the whole green movement with money. Hopefully along the way, there will be more and more acreage available that will produce a little better grade. Although there's a little slump right now, it looks more encouraging than it did five or 10 years ago."

Reclaimed wood, by definition green, doesn't need certification, claims Carol Goodwin, owner and president of Gainsville, FL-based Goodwin Heart Pine Co., which deals in sunken logs, "because you're not cutting trees. But we founded the Reclaimed Wood Council (RWC), which follows practices from the Used Building Materials Association and the USGBC, to help clients, specifiers and homeowners know the differences between standing trees and reclaimed wood." Until there are standards, anyone can label anything reclaimed, or antique. The RWC, mainly an educational organization, has its own standards and inspections. But certification can be tricky, Goodwin adds, since some of the organizations that certify address only specific areas. "The NOFMA milling pattern is highly recognized as the standard you need in milled flooring. The FSC and the LEED process, among others, developed out of the northeast, so all their rules don't necessarily apply to the southeastern forests." Nevertheless, Goodwin herself is in the process of becoming a LEED instructor, and the RWC is "working from within the USGBC to make its members' products count for LEED credits," she says. "Not until this past year did we find out that people cared about green building, when it was reported by the National Association of Home Builders that wood is losing out to carpet because of concern about cutting trees." Consumers are also interested in historic preservation, she says, although reclaimed wood is more expensive.

Alternatives

Another form of wood that is considered to be green is cork, which is biodegradable and doesn't release toxic fumes. Cork comes from the bark of cork oak,

Goodwin Heart Pine used sunken logs to provide wood for the flooring in this California home.

Goodwin's antique Legacy products, including the vertical variety used for this Key West building, are rescued mainly from old industrial buildings.

which can be sustainably harvested. Cork oak bark regenerates after harvest, leaving the tree unharmed, although it is more susceptible to injury until the protective bark is regenerated. The bark is harvested every nine or 10 years as mandated by governmental agencies – manufacturing produces practically zero waste, as does composting at the end of its use. The granules used for cork flooring are usually by-products from bottle cork manufacturing. LEED offers credits for using cork flooring under Rapidly Renewable Materials, Recycled Content and Low-Emitting Materials. Cork can last 40 years or more, as documented so far. "Our glue-down cork tile, or parquet tile, is solid cork. There are no additives beyond the inert adhesive, which is about 3% of the overall content of the cork," explains Wendes Jones, marketing director with Augusta, GA-based Natural Cork. "There is no offgassing, no VOCs are produced and no formaldehyde is added." Natural Cork's solid cork qualifies for LEED points and is also assessed under Building Environmental and Economic Sustainability (BEES), a government program designed to encourage collaboration between building product manufacturers and those who work as purchasers and specifiers in the construction field. "We market this line as green, with very good response. The green label that comes with LEED points and BEES gives us more authority in our assertion," she adds.

Wood is not the only option if green flooring is what you want to specify. Linoleum and bamboo are other alternatives.

Natural linoleum is made from renewable ingredients and natural raw materials, including linseed oil, cork powder from the dead outer bark of trees, wood powder salvaged from sawdust, organic pigments, limestone and jute backing. "The relatively recent renaissance of linoleum is due in large part to increased environmental awareness of building materials," says Michele Zelman, public relations manager with Lancaster, PA-based Armstrong Floor Products. Linoleum can last from 10 to 20 years and is resistant to bacteria. Like cork, the manufacturing process releases no toxic gasses. "We've seen an increased interest in linoleum, especially from consumers who are not only interested in environmentally-friendly products, but from those who are looking to make a personal design statement and truly customize a room," adds Zelman. Patterns made with linoleum are customizable, which allows for use with styles including traditional ones. Armstrong's linoleum for flooring costs from $31.99 to $35.99 per sq.yd., depending on the region.

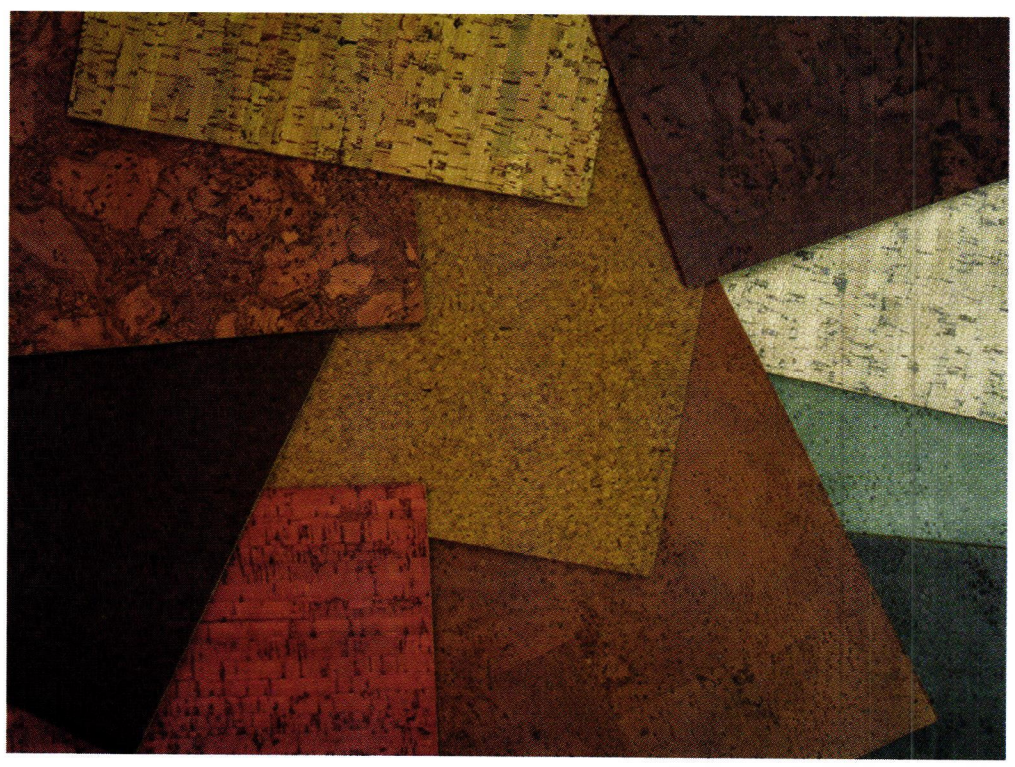
Armstrong's linoleum meets International Organization for Standardization (ISO) 14000 environmental management standards and ISO 14001 standards for environmental manufacturing. "The ingredients in the linoleum are biodegradable, and the linoleum flooring itself, if disposed of and composted properly, is biodegradable as well," she says. "People concerned about the environment have helped promote the product because it is made entirely of natural materials." The flooring production at Armstrong uses recycled linoleum production waste, and the process uses less energy than it did a decade ago. "Continual process improvements are being made every year that contribute to efficient manufacturing. We recycle both material scrap and emissions. Wherever possible, our environmental policy is designed to go beyond local compliance laws." One drawback of linoleum is the linseed oil, which may cause problems for people with chemical sensitivities, although this seems to be a relatively rare problem. The *GreenSpec Directory*, a publication put out by Building Green, a Brattleboro, VT, educational organization "designed to help building-industry professionals and policy makers improve the environmental performance, and reduce the adverse impacts, of buildings," recommends testing the product with the individual who might have a chemical sensitivity before installation.

Grass on the Floor

Bamboo, a hard grass, is considered a green "alternative" material in the LEED system, because it is rapidly renewable. "The production capacity of a bamboo field can be astronomical, if done right," says Dan Smith, owner and president of San Francisco, CA-based Smith & Fong Plyboo. The firm makes many types of bamboo flooring, including solid, topsheet with a poplar and pine sub-core, or parquet tile or strand, which is 1/8-in.-thick bamboo strips that are crushed and permeated with an adhesive and then compressed, making it "one of the hardest natural products on the market," says Smith. As flooring, it is laminated and can be treated "like you would a wood floor." Every part of the bamboo can be used, says Smith, for manufacture of elements from ladders, brooms and kitchen utensils, to flooring, plywood, paneling and veneers. "Bamboo has a root system that continues to expand throughout the year – the root structure holds the soil in place and every spring new shoots emerge," explains Smith. "It's harvested by hand and is regulated by the government, so that farmers can't go near it for a 90-day period in the spring so as not to harm the root system or the new sprouts." There is no certification program that includes bamboo flooring,

Left: Cork tile, like that offered by Natural Cork, comes in many colors, which allows for many different applications.

Below: Cork, which is biodegradable and doesn't release toxic fumes, is considered green by LEED standards, falling under Rapidly Renewable Materials, Recycled Content and Low-Emitting Materials. Natural Cork offers flooring with no offgassing, no VOCs and no added formaldehyde.



Three colors were used to create this linoleum floor from Armstrong Floor Products. Linoleum is made from renewable ingredients and natural raw materials.

although Smith has spoken with the FSC and USGBC. "The certification programs are all about wood," he says. Considering how bamboo is used, and its sustainable harvest, however, certification is not as necessary as it is with wood – the most harmful process would be clear cutting, "which makes no sense and is rarely done. When it is done, bamboo will grow back – it just needs time to regenerate and reach full diameter," says Smith.

Although it seems that more and more consumers are concerned about the environment, it doesn't always drive sales when it comes to green flooring. "We do market our bamboo floors as green," says Smith, "but people buy first on the aesthetic and price – the environmental impact is a secondary issue."

In the last few years, Smith & Fong has introduced coconut palm flooring to their line of green flooring as well. "Coconut palms used to be discarded once their usefulness had expired," explains Smith. "Now, we've realized that it can be used in other ways, including flooring."

Green flooring, among other green products, seems to be on the rise, although the numbers will have to go much higher if a positive effect on the environment is to be seen. "We've been seeing more and more people specifying based on recycled content, rapidly renewable materials and more. People implementing LEED are specifying these products as things they want to see in their projects," says Owens. "There are 123 LEED-certified projects, with more than 1,400 registered with intent to seek it. These projects are public, private, nonprofit and for profit and local, state and U.S. government." ■

Right: The Gervais residence, in San Francisco, CA, features an amber-colored horizontal bamboo floor from Smith & Fong Plyboo.

Bottom: Relatively new, coconut palm flooring is another green alternative. Smith & Fong Plyboo manufactured this Durapalm prefinished example for the Vose residence in Pacifica, CA.

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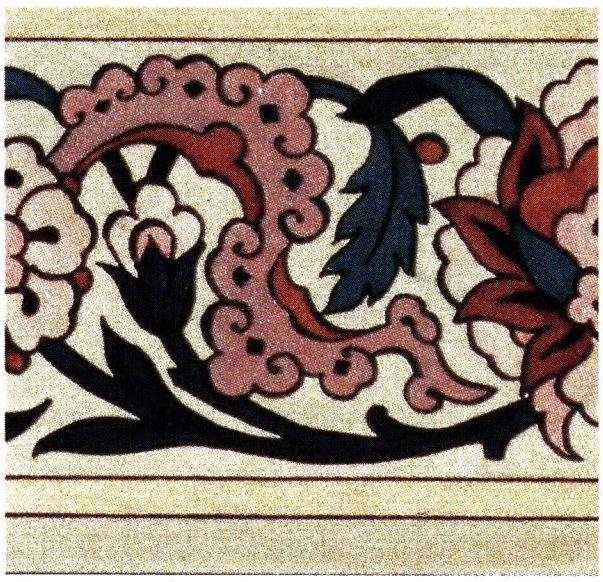

The Persian Revival series from Designs in Tile features California Hispano-Moresque tile that can be used as borders in flooring.

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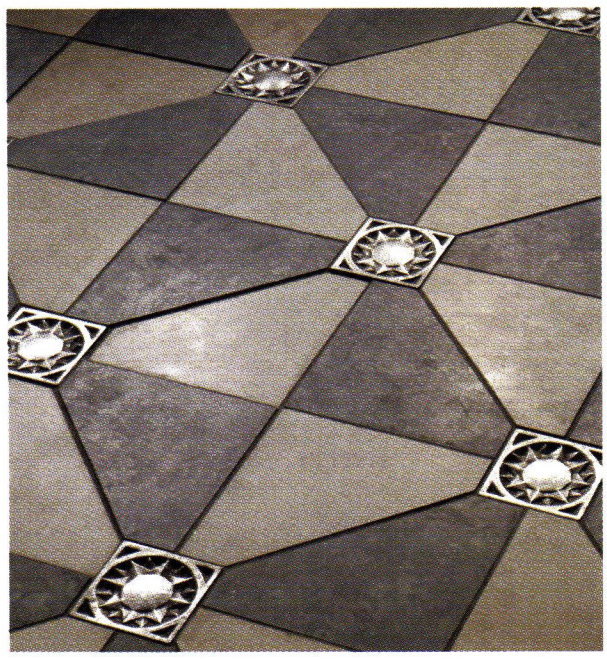
Foundry Art Bronze Tiles / Lowitz & Co.
773-784-2628; Fax: 773-784-2656
www.foundryartbronze.com
Chicago, IL 60640

Manufacturer of hand-carved insets, liners & knobs cast in solid bronze: designs complement natural stone; suitable for floors, walls & fireplaces; interior & exterior; residential & commercial.



This 3x3-in. sun tile floor inlay was hand carved by the artisans at Foundry Art and then cast in bronze.

Intarsia, Inc.
407-859-5800; Fax: 407-859-7555
www.intarsiainc.com
Orlando, FL 32837

Designer & manufacturer of decorative inlaid stone products: floor medallions, borders, accents, stair risers, table tops & accessories; joint-free, grout-free, fully reground & polished; custom colors, scaling & designs.
Write in No. 7653

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved elements: fountains, columns, balustrades, capitals, ornament, planters & urns, benches, garden statuary & sculpture; antique mantels & fireplaces; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Limestone Concept offers many different styles of tile flooring fabricated from French antique limestone and terra-cotta tile.

Mission Tile West
626-799-4595; Fax: 626-799-8769
www.missiontilewest.com
South Pasadena, CA 91030

Manufacturer of embossed/relief, hand-painted & geometric mosaic tile: glazed & unglazed; Victorian, Arts & Crafts, Batchelder, Catalina & Malibu styles; for flooring, fireplace surrounds, backsplashes & bathrooms.
Write in No. 269

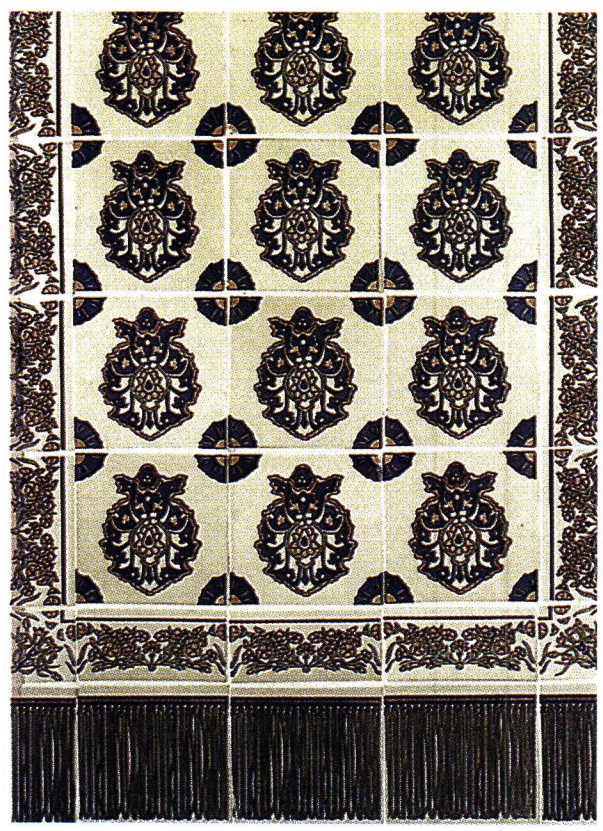
Native Tile & Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570

This decorative tile flooring was handmade by the artisans at Native Tile.

North Prairie Tileworks
612-871-3421; Fax: 612-871-2331
www.handmadetile.com
Minneapolis, MN 55408

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand painted & cut; custom color matching; reproduction of antique tile; floor, wall, fireplace, pictorial mosaic, relief & geometric.
Write in No. 793



Silk-screen rug patterns created by North Prairie Tileworks can be made in any color combination.

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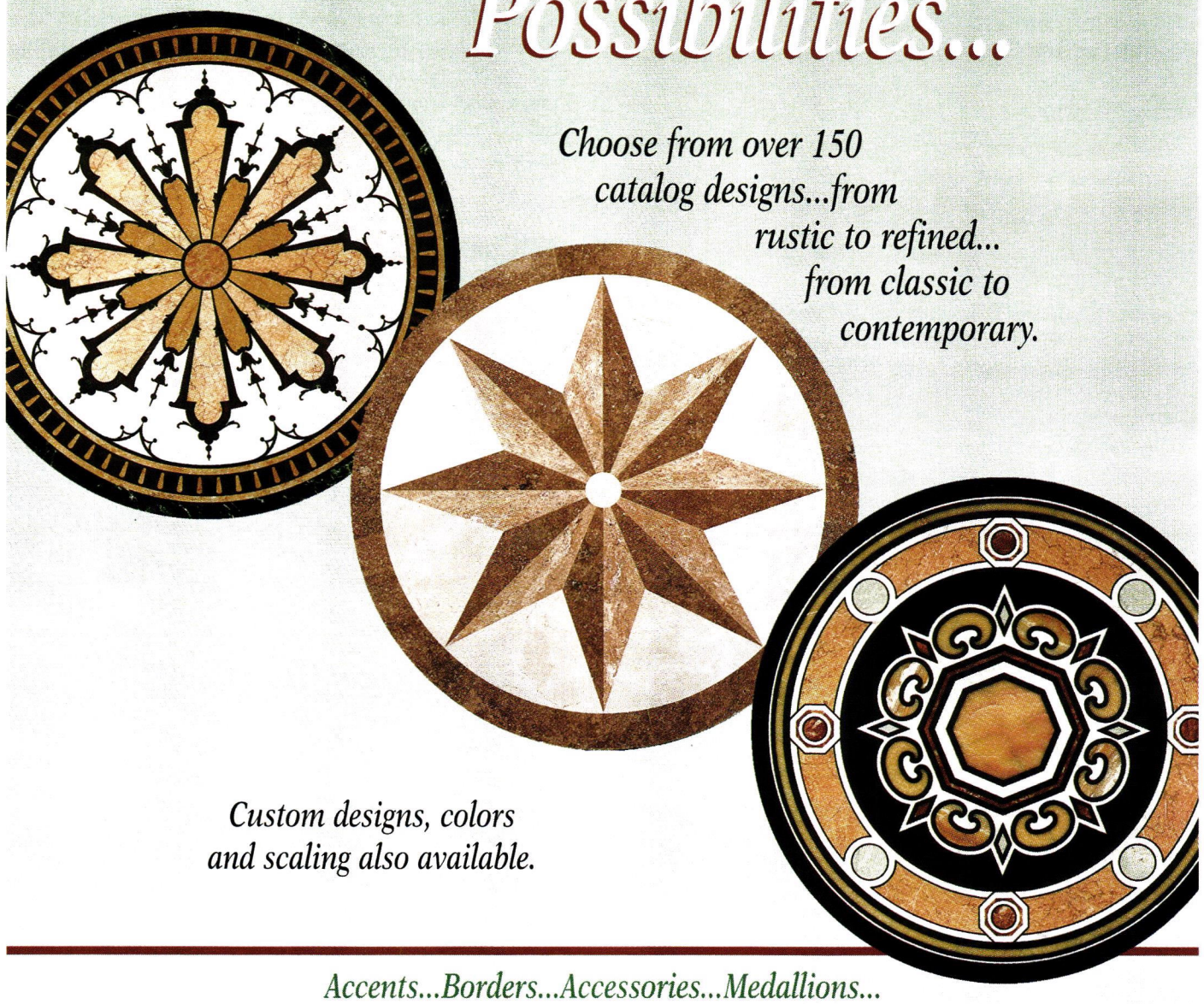

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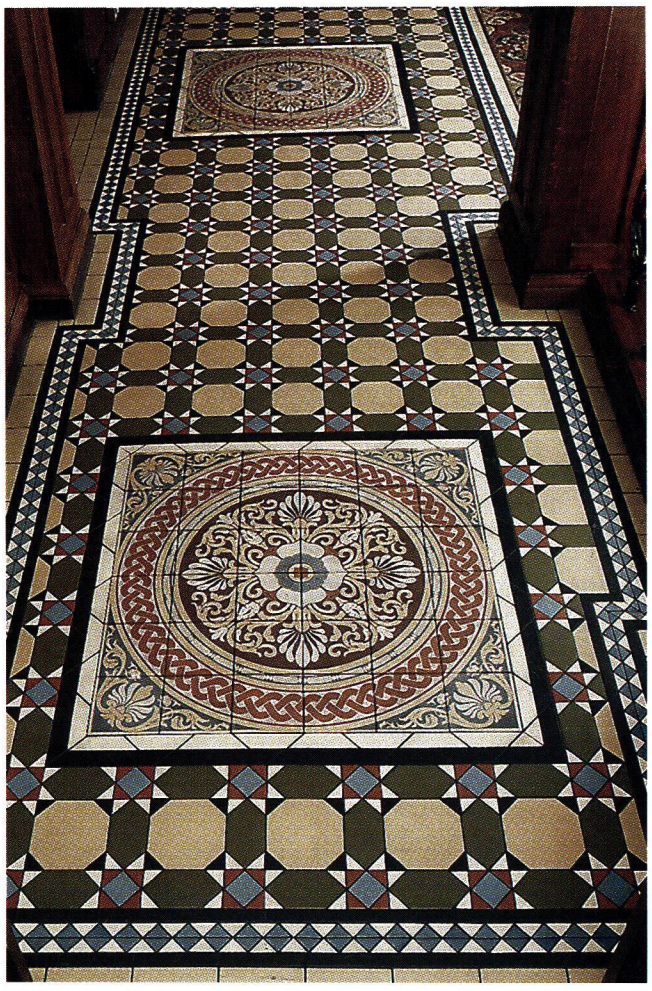
Olde World Enterprises, Inc.
828-837-0357; Fax: 828-837-1458
www.oldeworld.com
Murphy, NC 28906

Manufacturer of handmade, custom-colored cementitious floor tile: interior & exterior applications; more than 50 styles & designs.
Write in No. 1259

Pavé Tile & Stone, Inc.
413-247-7677; Fax: 413-247-8383
www.pavetile.com
West Hatfield, MA 01088

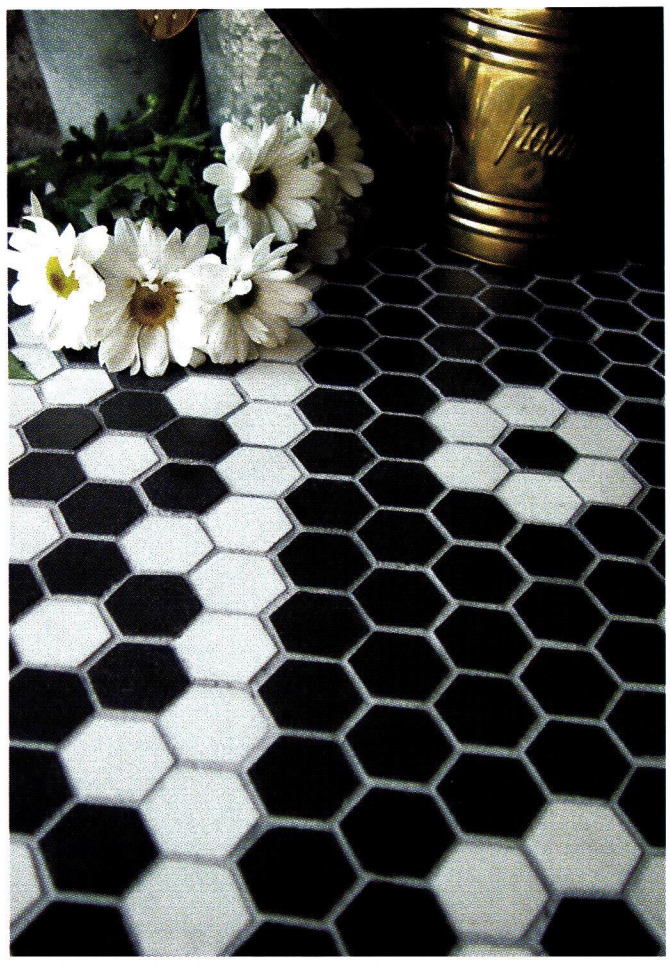
Supplier of classic tile: antiqued terra cotta, parrefeuille, antiqued cobblestone marbles, hand-painted terra-cotta decos for floors, antiqued Delft, Pierre Basset handmade tile from Provence & 17th-century French-inspired Chinoiserie tile.
Write in No. 275



The encaustic and geometric tile in this hallway was supplied by Tile Source.

Tile Source, Inc.
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

Supplier of Victorian-style decorative tile: true encaustic tile & less costly silk-screened simulations; mural & scenic tile, kitchen tile, flooring & ceramic pavers; London's famous Blue Plaques, 20 in. in dia., in frost-proof Staffordshire porcelain.
Write in No. 2846



The glazed porcelain hex mosaic used for this floor was imported by Tileshop.

Tileshop
510-525-4312; Fax: 510-525-4236
www.tile-shop.com
Berkeley, CA 94710

Importer & distributor of hand-molded flooring, bathroom & kitchen tile: Lanka wall tile series features 3x6 & 4x6 subway tile & glazed hex mosaics; Boiserie classic ceramic beadboard with cap molding & baseboard tile in 3 colors; metal borders, Craftsman series & starburst pattern.
Write in No. 1258

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For Complete Information Contact: Olde World Enterprises, Inc., 1517 Moccasin Creek Road - P.O. Box 531
Murphy, NC 28906 - 828-837-0357 - WEBSITE: www.Oldeworld.com - EMAIL: Info@Oldeworld.com

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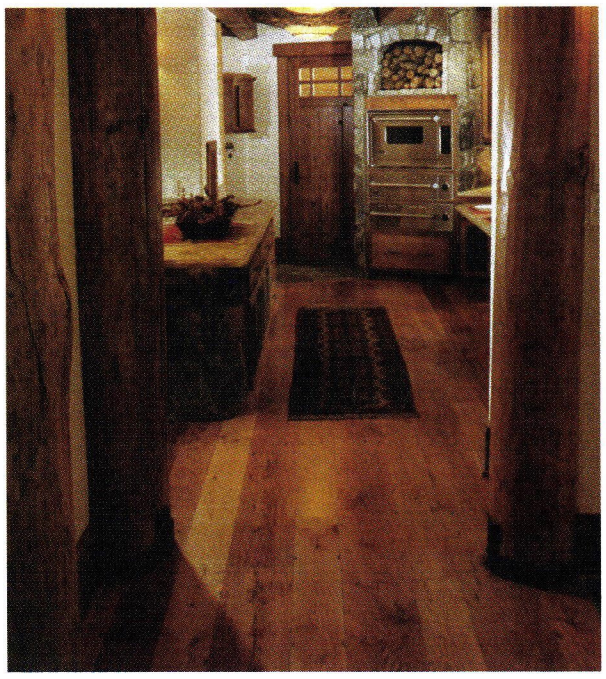
Write in No. 1219



This wide-plank flooring was manufactured by Appalachian Woods in wormy chestnut.

Appalachian Woods
800-333-7610; Fax: 540-337-1030
www.appalachianwoods.com
Stuarts Draft, VA 24477

Manufacturer of wide-plank reclaimed & traditional wood flooring: antique wood flooring in reclaimed heart pine, antique wormy chestnut & barn-board oak; traditional plank flooring in rustic oak, cherry, hickory, walnut & locust; cabinetry or furniture lumber, barn beams, farm harvest tables, custom moldings, stair parts & custom doors to match; family owned & operated.
Write in No. 72

The flooring for this dining/living room was fabricated from clear and select grades supplied by Bear Creek Lumber.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Distributor & supplier of wood flooring, paneling, roofing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding; Douglas fir, western red cedar, Alaskan yellow cedar, pine, teak, ipe & hardwoods; kiln dried; clear & select grades; worldwide delivery.
Write in No. 521

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: antique & resawn flooring; roof rafters, floor joists & antique glass; wide, random-width plank flooring with added tongue & groove; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
Write in No. 3950

Resawn flooring from Sylvan Brandt is cut from old beams and new tongues and grooves are added for easier installation.

Carlisle Wide Plank Floors
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Creator of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; deals directly with homeowners, builders, architects & specialists in historical restoration & reproduction; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original surface barn siding & milled barn siding.
Write in No. 5580

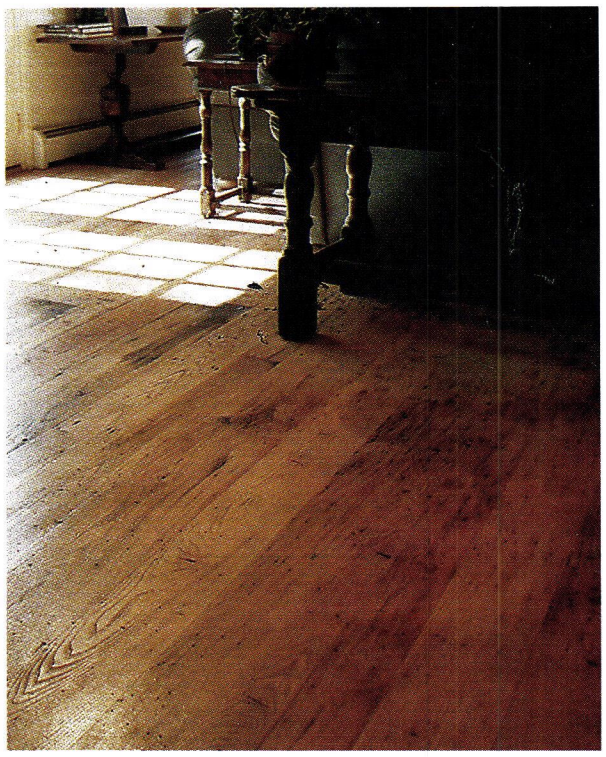
This hall features a walnut floor by Carlisle.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: porch poles, cupolas, fencing, old doors, windows, shutters, pressed-tin ceiling panels & more; architectural antiques; antique heavy timbers, milled & barn lumber & wood flooring & paneling in pine & oak.
Write in No. 2744

Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Manufacturer & custom fabricator of flooring: antique chestnut, oak, pine & heart pine; wide board, strip & random width; custom doors & furniture in antique oak & chestnut.
Call for more information



Chestnut Woodworking supplied the Remilleo chestnut tongue-and-groove floor that distinguishes this room.

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

Wholesale distributor of antique barn wood & hand-hewn beams: flooring in white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds; wide-board, strip & random-width flooring.
Write in No. 578

Conklin's Authentic Barnwood used recycled antique oak flooring in this sitting area.

ARIZONA
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2120 South 7th St.
CALIFORNIA
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Sacramento
9816 Business Park Drive, Ste. A1
San Diego
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Tampa
18448 US HWY. 41, Lutz
Orlando
531 West Grant St.
Tallahassee
1516 A Capital Circle SE
GEORGIA
Atlanta
1530 Rockbridge Road, Conyers
ILLINOIS
Chicago
348 Crossen Avenue, Elk Grove
INDIANA
Indianapolis
5245 East 25th St.
KANSAS
Kansas City
1905 E. 123rd St., Olathe
LOUISIANA
New Orleans
1359 Veterans Memorial Blvd., Kenner
MAINE
Portland
443 US Route 1, Scarborough
MARYLAND
Washington DC/Baltimore
10805 Baltimore Blvd., Beltsville
MASSACHUSETTS
Braintree
240 Wood Road
Boston
1455 VFW Parkway, West Roxbury
MICHIGAN
Detroit
12314 Woodbine Ave., Redford
MINNESOTA
Minneapolis
8899 Hastings St NE, Blaine
NEVADA
Las Vegas
6455 S. Industrial Road, #F
NEW HAMPSHIRE
Lebanon
227 Mechanic Street
Manchester
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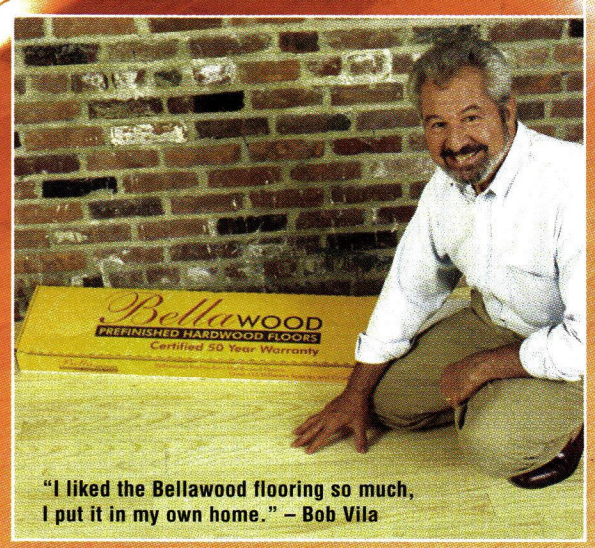
Unless otherwise noted, all above are 3/4" solid flooring. We do have 3/8" solid available in some species. Prices are for in-stock material while it lasts. Bellawood 2 1/4" Select Northern Hard Maple shown.



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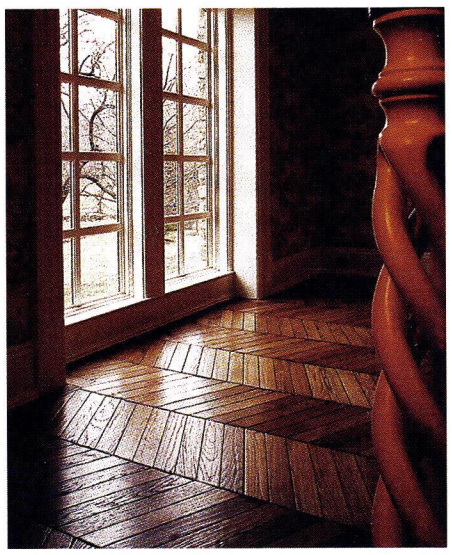

Antique and reproduction wood floor mosaics are designed and hand carved by Contour Parquet.

Contour Parquet Inc.
845-896-3162; Fax: Upon request
www.antiqueparquet.com
Fishkill, NY 12524

Manufacturer of reproduction antique paneling, flooring panels & planks with a hand-carved contoured surface: unfinished or with an antiqued hand-rubbed finish; wide-board & parquet flooring; new oak, pine, cherry, maple & walnut.
Call for more information

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
Write in No. 7480

Cowls Lumber
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www.cowls.com
North Amherst, MA 01059

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Write in No. 5270

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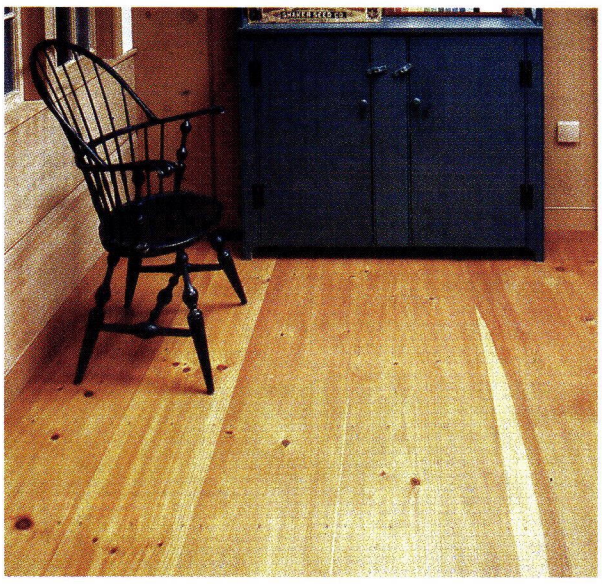
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: from 6 to 26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320



Custom-milled eastern white and red pine are only a few of the many wood species available from Craftsman Lumber for flooring.

Foster Wood Products Inc.
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of flooring: heart & longleaf yellow pine; large timbers.
Write in No. 124

Goodwin Heart Pine Company
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Manufacturer of antique river-recovered heart pine & heart cypress: both reclaimed from Southern rivers; for flooring, stair parts & moldings; building-reclaimed wood; for new construction, renovation & restoration projects; custom orders; 15 grades.

Hull Forest Products
860-974-0127; Fax: 860-974-2963
www.hullforest.com
Pomfret Center, CT 06259

Manufacturer of flooring & paneling: kiln-dried hickory, red oak & white oak flooring; several grades, including rustic; band-sawn red & white oak timbers up to 26 ft. in length; custom residential timber frames & new heavy timbers; eastern white pine paneling & flooring from 12-20 in. wide.
Write in No. 261

The mini-Ligno DX/C from Lignomat is used to detect moisture in wood and other soft building materials.

Lignomat USA, Ltd.
800-227-2105; Fax: 503-255-1430
www.lignomat.com
Portland, OR 97230

Manufacturer of hand-held wood-moisture meters: with or without pins, in-line moisture detector for wood flooring manufacturers; wireless detectors for temperature, relative humidity & wood moisture.
Write in No. 1120

Resawn structural timbers and flooring in old-growth longleaf pine are available from Longleaf Lumber.

Longleaf Lumber
617-625-3659; Fax: 617-625-3615
www.longleaflumber.com
Somerville, MA 02143

Manufacturer & supplier of antique lumber: longleaf heart pine, chestnut, antique eastern white pine & other woods; flooring & custom milling; wide-plank & random-width boards; barn boards; wide-board, random-width & antique flooring; stair parts & dimensional lumber.
Write in No. 272

Lumber Liquidators, Inc.
804-524-9460; Fax: 804-524-2539
www.lumberliquidators.com
Colonial Heights,VA 23834

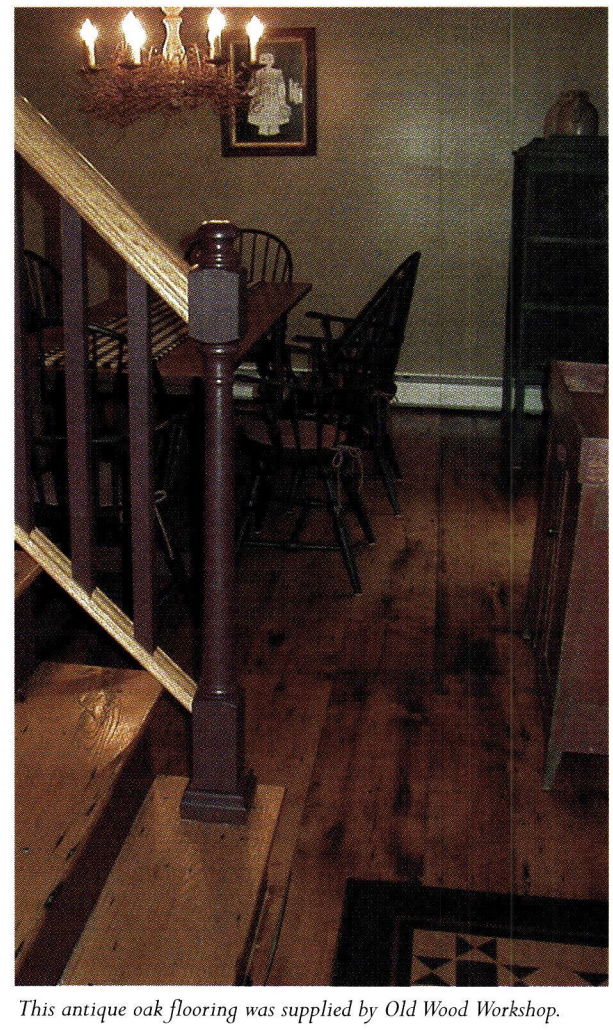
Supplier of a variety of hardwood flooring in 12 warehouses across the U.S.: more than 20 species & 50 types in stock.
Write in No. 1261

Natural Cork, Ltd.
706-733-6120; Fax: 706-733-8120
www.naturalcork.com
Augusta, GA 30909

Manufacturer of natural-cork products: parquet tiles in 12x12 & 12x24 in.; floating floor systems; cork floor underlayment rolls & sheets; cork cleaning products.

Old Wood Workshop
860-974-3622; No fax
www.oldwoodworkshop.com
Pomfret Center, CT 06259

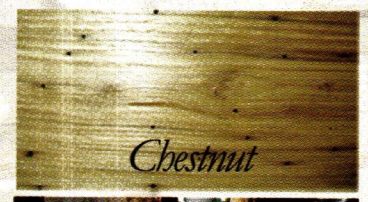
Manufacturer & supplier of vintage recycled building materials, antique lumber, flooring & furniture: chestnut, oak & pine; antique & resawn flooring; custom millwork, furniture & countertops; antique beams, joists, rafters, siding & planking; vintage doors, iron hardware, mantels & glass; whole structures.
Write in No. 7657

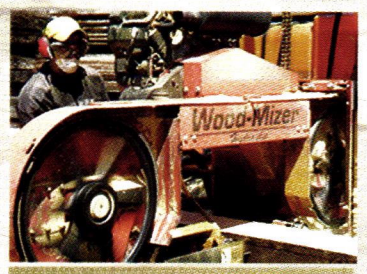


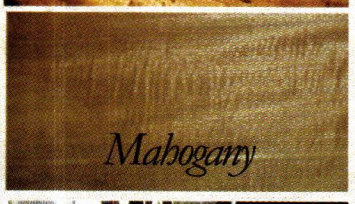
This antique oak flooring was supplied by Old Wood Workshop.

Olde Good Things
212-989-8401; Fax: 212-463-8005
www.oldegoodthings.com
NewYork, NY 10011

Architectural salvage firm: wooden support beams, rafters & planks from early American factories & barns; antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings.
Write in No. 329







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888-233-9678

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Renaissance Floor Inlays: 445 Harriett St. San Francisco, CA 94103
Tel: (415) 522-6679 Fax: (415) 522-1501 Email: renaissancefloors@msn.com

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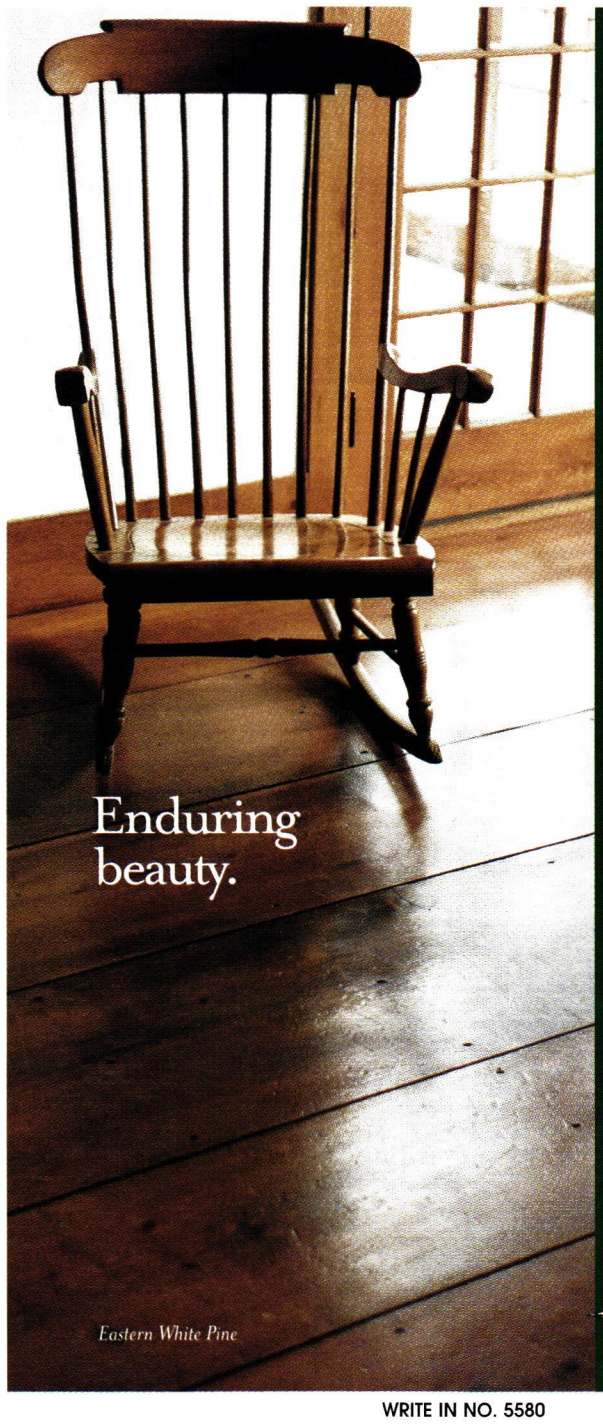

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www.hardwoodfloorandinlays.com
San Francisco, CA 94103

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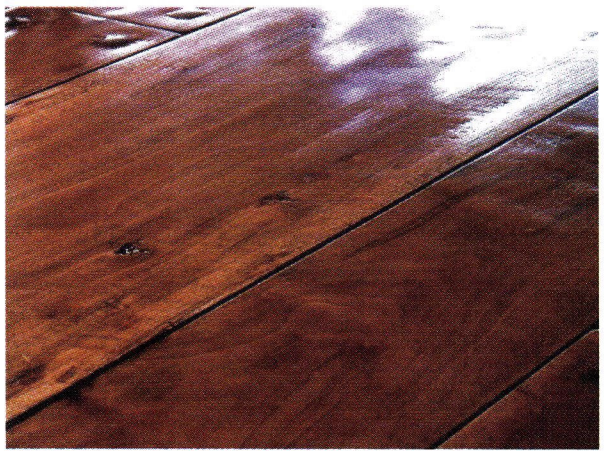
310-644-0992; Fax: 310-64-0993
www.oldeboards.com
Hawthorne, CA 90250

Manufacturer of hand-crafted, hand-finished wood flooring: oak, walnut, maple, pine, cherry & pecan; custom.



Richard Marshall Fine Flooring hand distresses its hardwood floors for a classic look.

Sampson & Son
800-769-6196; Fax: 207-273-4006
Rte. 90; P.O. Box 1010
Warren, ME 04864

Manufacturer of mortise-&-tenon wood doors & flooring: historical replications & architectural new design; true-divided lites, solid-wood stiles, rails & panels; insulated, single-strength & antique glass; screen/storm doors & paneling; wide-board, strip & random-width flooring & floating floors in new oak, pine, maple, birch, red birch, ash, poplar, cherry & mahogany.

Select Millwork Co.
269-349-7841; Fax: 269-349-5190
www.selectmillwork.com
Kalamazoo, MI 49009

Manufacturer of stock interior hardwood elements: matching interior trim, moldings, doors, paneling, staircasing & flooring: veneer or solid wood; guaranteed rigid quality control.
Write in No. 840

Smith & Fong Co. Inc.
866-835-9859; Fax: 650-872-1185
www.plyboo.com
South San Francisco, CA 94080

Manufacturer of Plyboo bamboo plank flooring, parquet, plywood, paneling & veneer.

South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

Full-service designer & builder of timber frames since 1976: wide pine flooring; timber-frame & stress-skin-panel packages nationwide; general contracting regionally.
Write in No. 134

Wide pine flooring from South County Post & Beam is kiln dried, joined straight and ripped parallel.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1415
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & related finish materials: embossed & sculptured moldings; polyfoam moldings, columns, capitals, doors, door hardware, windows, ceiling medallions, niches, domes, corbels, furniture legs, mantels, appliqués & stair parts; wood carving; complete line of hardwood flooring & related products; custom molding & millwork packages; short turnaround times; shipped worldwide.
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www.tungoilfinish.com
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The Woods Co.
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www.thewoodscompany.com
Chambersburg, PA 17201

Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, moldings & more.
Write in No. 6

Wide-plank flooring from The Woods Company is available in heart pine, oak, chestnut, maple, cherry, walnut and other wood species.

Timberknee, Ltd.
800-720-9823; Fax: 802-763-5254
www.timberknee.com
South Royalton,VT 05068

Manufacturer of traditional wide-plank flooring: heart pine, pine, oak, cherry, birch, walnut, ash & other species.
Write in No. 1204

Timberknee supplied this wide-plank hickory flooring. The wood is well-known for its strength and shock resistance and it also has excellent steam-bending properties.

White River Architectural Salvage & Antiques
317-924-4000; Fax: 317-920-1343
www.whiteriversalvage.com
Indianapolis, IN 46208

Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.
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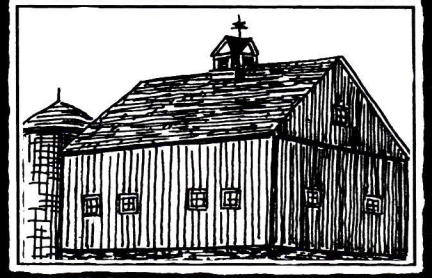

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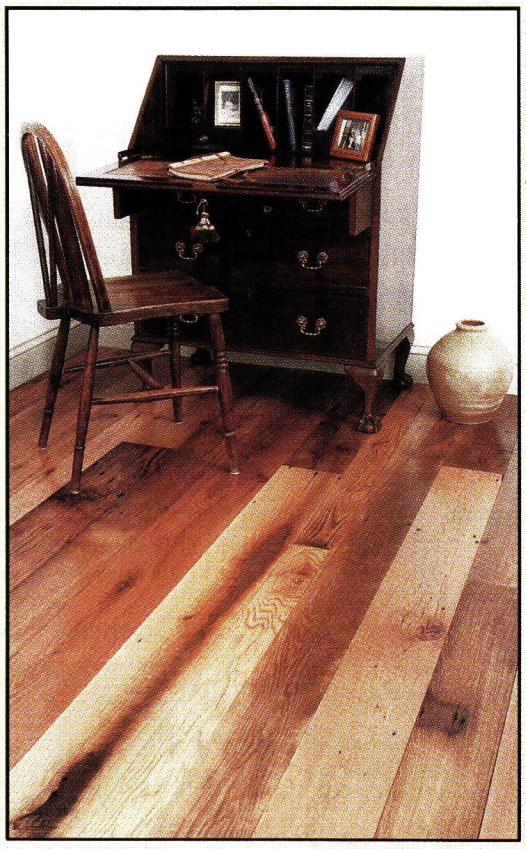

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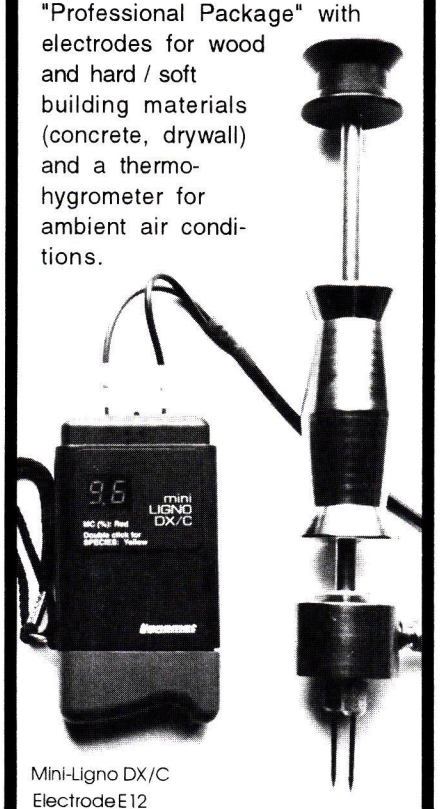

Mini-Ligno DX/C
Electrode E12

Lignomat USA
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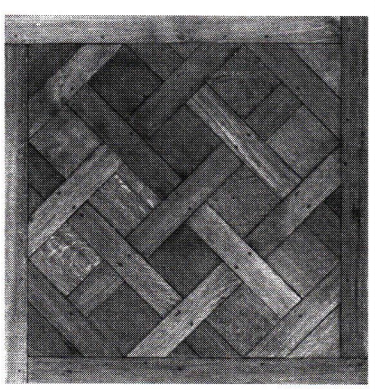
Tel: 503/257-8957, 800/227-2105

WRITE IN NO. 1120

Contour Parquet



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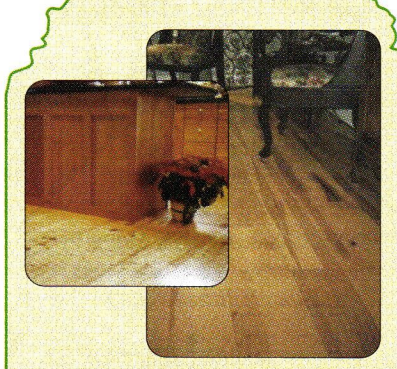

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South Royalton, VT 05068
Email: info@timberknee.com
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www.wfnorman.com
Nevada, MO 64772

Fabricator of sheetmetal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings & more; duplication from samples or drawings.
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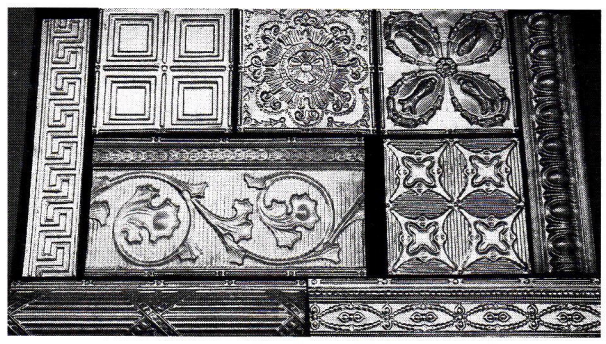

W.F. Norman's expansive stock of sheetmetal ornament includes pressed-tin ceiling and cornice panels.

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of moldings & carvings: Mon Reale high-relief hardwood moldings; Authentic Hand-Carved Woodcarvings in lindenwood, maple & cherry; UltraFlex resin curve work; smooth & embossed hardwood moldings & casings; mantels, ceilings, cornices & more; poplar & oak in stock & other species as custom order.
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Woolen Mill Fan Co.
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www.architecturalfans.com
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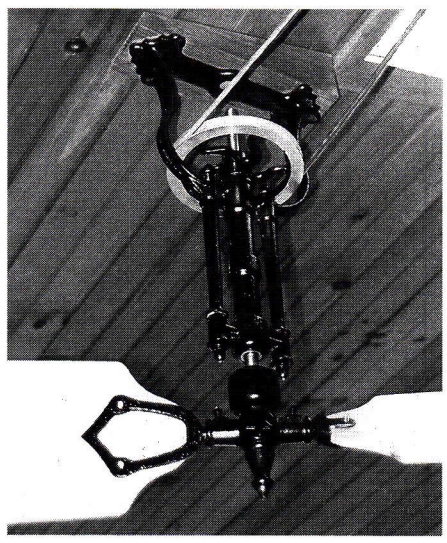

Driven by leather belts, the Ostrich ceiling fan from Woolen Mill Fan Co. keeps the air circulating with mahogany blades.

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Write in No. 298

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www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; restoration & refitting of lighting fixtures; period gates & fencing, railings & newel posts; period-design wine racks, grillework & wine cellar doors; benches, arbors, pergolas, finials & fireplace screens; decorative copper wall & ceiling tile; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640

Kitchen Accessories Unlimited
800-667-8721; Fax: 203-373-0810
www.kau.net
Trumbull, CT 06611

Internet supplier of kitchen accessories: range hoods, pot racks, carts, cabinet accessories, wine racks, stainless-steel wall shelves, sinks, faucets & more.
Write in No. 1137

Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Importer of European & American architectural antiques: iron wine cellar doors & gates; European-style staircases with iron balustrades & newel posts; lanterns, sconces & chandeliers; clawfoot tubs & antique & reproduction fixtures; stained- & beveled-glass windows; fencing, iron gates & balconies; entry doors & door hardware, mantels & garden ornament; load- & non-load-bearing oak, iron & bronze columns; cast bronze, bronze, cast iron, iron & fiberglass; custom fabrication services.

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; fireplace screens, grates & tools; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, furniture, canopies & window guards; custom finishing.
Write in No. 229

New England Wine Cellars
860-672-6110; Fax: 860-672-6347
www.newcellars.com
West Cornwall, CT 06796

Manufacturer of UL-listed wine cellar climate-control systems: simple installation.
Write in No. 1283

WineRacks.com
845-658-7181; Fax: 845-658-5309
www.wineracks.com
High Falls, NY 12440

Manufacturer & retailer of wine-storage products & wine-related accessories: designer & builder of custom wine cellars; residential racking systems made of non-aromatic cedar, pine, redwood, mahogany & oak.
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800-228-0134; Fax: 503-228-0030
www.a-ball.com
Portland, OR 97209

Mail-order supplier of bathroom fixtures & accessories: porcelain-resurfacing kits, showers, corner sinks, pedestal sinks, kitchen faucets, high- & low-tank toilets, clawfoot tubs, shower curtains & more; registers.
Write in No. 303

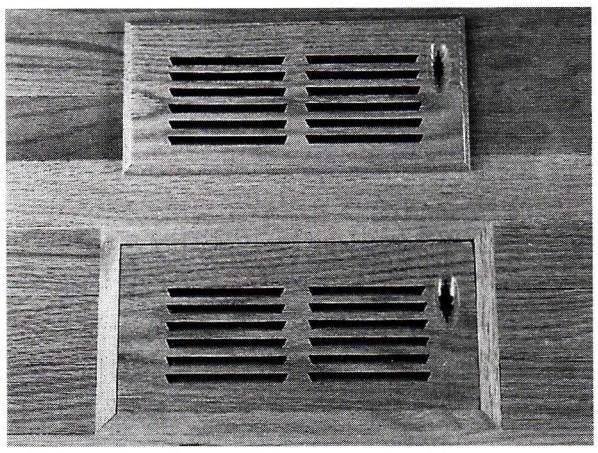
Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American hand-forged iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware; registers & grilles; bath accessories.
Write in No. 1690

Acorn Forged Iron produces a complete line of cast-iron grilles and registers.

All American Wood Register Co.
815-728-8888; Fax: 815-728-9663
www.allamericanwood.com
Wonder Lake, IL 60097

Manufacturer of solid-wood one-piece registers, grilles & baseboards: standard & custom sizes; cast brass, wood & copper; stair treads, risers & moldings.
Write in No. 12



All American Wood Register manufactures both surface-mount and flush-mount floor registers.

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
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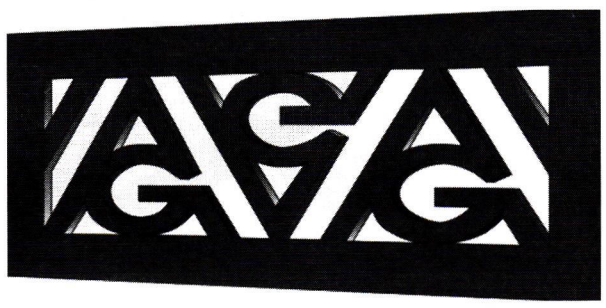
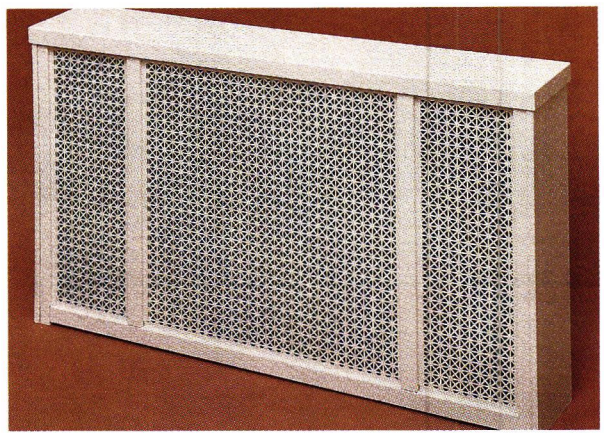


A wide selection of grille patterns is offered by Architectural Grille in thicknesses ranging from ¼ to 1 in.

Arsco Mfg. Co.
800-543-7040; Fax: 513-741-6292
www.arscomfg.com
Cincinnati, OH 45247

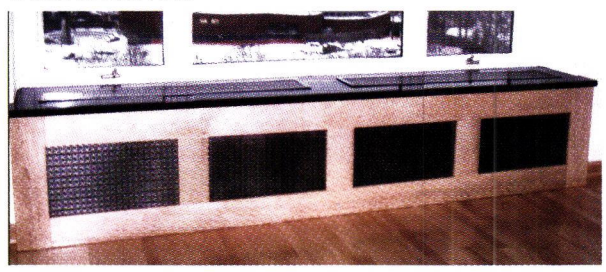
Manufacturer of metal radiator covers & enclosures for steam & hot-water heating systems: grilles; new & replacement covers for baseboards, fin-tube, convectors, pipes & fan-coil units; steel cabinetry in 14 standard colors or custom & satin-baked enamel finishes.
Write in No. 8610



Arsco Mfg. offers a variety of radiator covers made of furniture-quality cold-rolled steel.

Barker Metalcraft, Inc.
800-397-0129; Fax: 773-929-2281
www.radiatorcover.com
Chicago, IL 60657

Manufacturer of grilles, registers & radiator covers in stamped & perforated metal: flat grilles with or without borders & D-I wall & heavy-duty decorative floor grilles; 10 designs; several color choices; brass, copper or chrome plating.
Write in No. 7670



This radiator cover from Barker Metalcraft features a simple decorative design.

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, original light fixtures, medicine cabinets, mirrors & many one-of-a-kind items; registers & grilles; since 1976.
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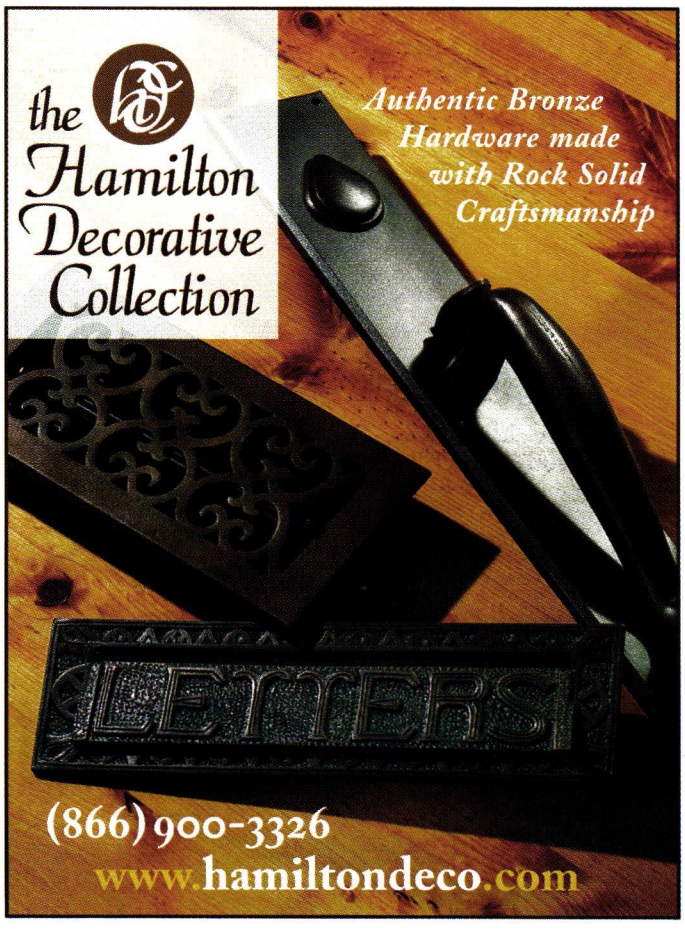

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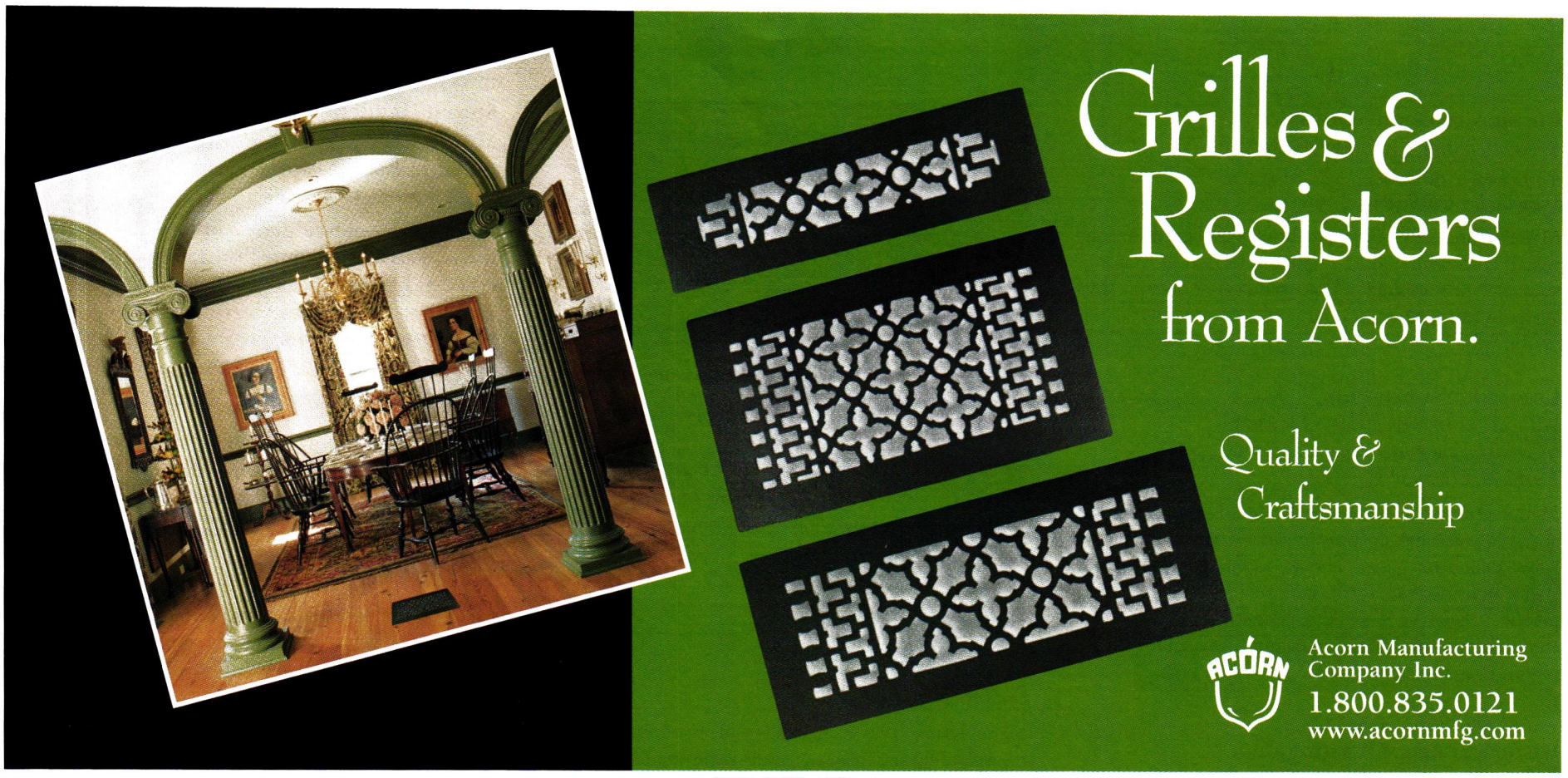

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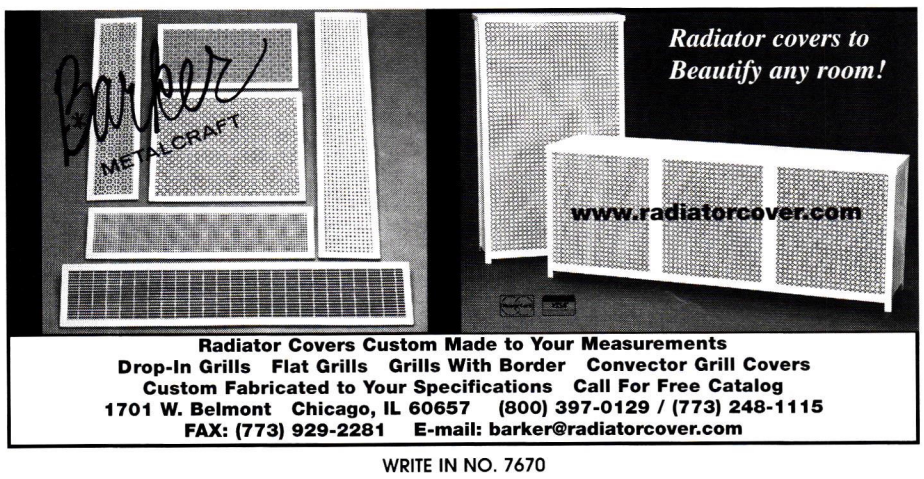

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ClassicAire Woodvents, Inc.
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www.classicvents.com
Wilsonville, OR 97070

Manufacturer of registers, grilles & baseboards in solid wood: custom designs; complete selection of wood species & pre-finished colors; standard or custom sizes.
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Berthoud, CO 80513

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www.historicalarts.com
West Jordan, UT 84088

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Write in No. 1210

Reggio Register Co., Inc.
800-880-3090; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & solid wood; for forced-air-heating, air-conditioning & high-velocity systems; more than 500 styles & sizes; many adapted from traditional Victorian designs.
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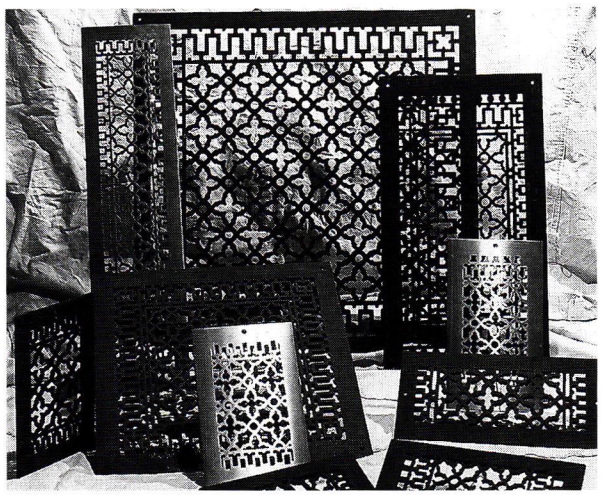

Metal registers from Reggio Register have louvers to regulate the amount and flow of air or heat passing through them.

Ridgefield Industries Co.
815-356-9490; Fax: 815-356-9492
www.ridgefieldindustries.com
Crystal Lake, IL 60012

Manufacturer of a wide variety of wood wall & floor registers: floor registers in self-rimming & flush-mount styles; all species of wood; custom sizes.
Write in No. 1260

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork for 27 years: straight, spiral & curved stairs; railings, balusters & balustrades, newel posts & more; ornamental gates & fencing; grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration services.
Write in No. 1218

Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron architectural elements: spiral & straight stairs, decorative balustrades & balusters, railings, gates, newel posts, handrails, treads, risers, ornamental ceilings & grilles; custom ornamental metal fabrication; arbors, gazebos & pergolas; cast aluminum & bronze & wrought iron/steel; contract manufacturing.
Write in No. 470

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
Write in No. 483

The Hamilton Decorative Collection, Inc.
800-900-3326; Fax: 212-760-3362
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New York, NY 10001

Manufacturer of solid-bronze & brass hardware: floor & wall registers in many regular & custom sizes; door & bath hardware, mail slots, numerals, pulls, knobs, switch plates & more.
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Urban Registers
800-669-6998; Fax: 562-795-6674
www.urbanregisters.com
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Supplier of decorative, old-style, solid-cast aluminum, HVAC registers & grilles.
Write in No. 1657

White River Architectural Salvage & Antiques
317-924-4000; Fax: 317-920-1343
www.whiteriversalvage.com
Indianapolis, IN 46208

Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.
Write in No. 1208

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, lighting, pergolas & gazebos, furnishings, fixtures, grilles, doors, arbors, hardware & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
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Wooden Radiator Cabinet Co.
800-817-9110; Fax: 773-281-1089
www.woodenradiatorcabinet.com
Chicago, IL 60614-8037

Manufacturer & distributor of wood radiator cabinets & baseboard covers: Prairie & Shaker styles; hand crafted.
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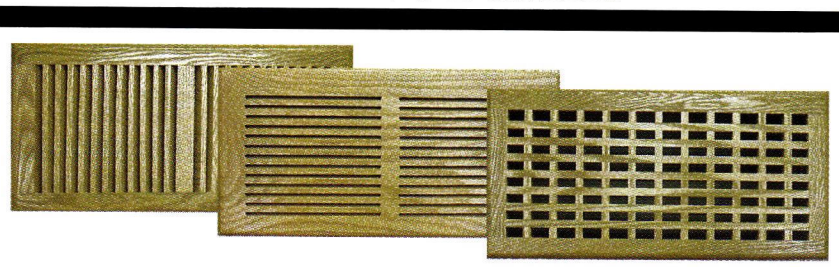

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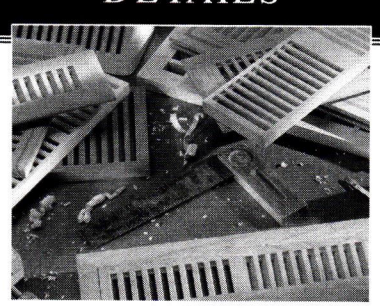

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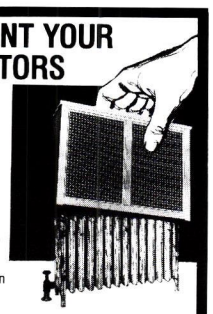

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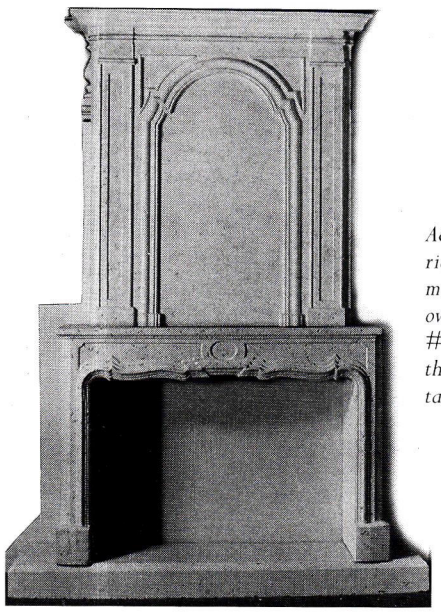
Mantels



A&M Victorian fabricated this mantel, model #F25, and overmantel, model #OM1. Together, they stand 115 in. tall.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: columns, moldings, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information

A. Thayer Smith III, Inc.
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thayer52.net
Downington, PA 19335

Custom ornamental shop specializing in hand-carved ornament by European & American artisans: interior & exterior; French Regency & Imperial to Venetian Baroque & Rococo; plaster, GRG, 100% natural cast limestone & composites; elaborate ceilings, wine cellars, cornices, mantels, coffers, elaborate paneling & surrounds; on-site moldmaking & reproduction; historical restoration; trampura, scraffito & scagliola.
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Adams Stair Works & Carpentry manufactures decorative fireplace surrounds as well as stairs.

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of custom stair parts, kits & turnings: circular, spiral & straight stairs; prefabricated or knocked down; installation; custom libraries, mantels, wainscoting, ceiling beams & built-ins.
Write in No. 8182

Advent Design International
203-979-3885; Fax: 973-543-8830
www.adventstone.com
Fort Lee, NJ 07024

Creator & importer of hand-carved, exotic hardwood exterior doors, marble & granite balustrades, columns, hand-carved marble & granite mantels & stone bathtubs & basins: residential, commercial & institutional; stock & custom.
Write in No. 7652

Agrell Architectural Carving Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellcarving.com
Mill Valley, CA 94941

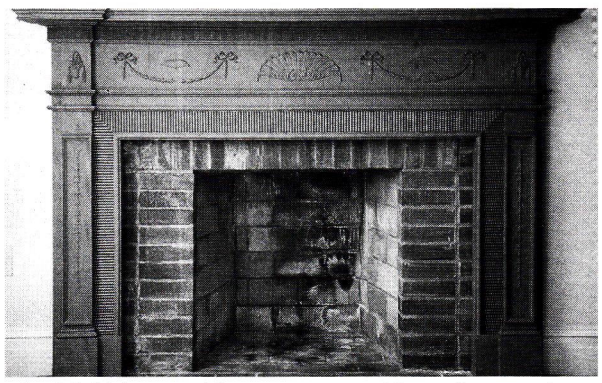
Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Write in No. 90

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
www.alcamomarblworks.com
New York, NY 10011

Custom fabricator of marble & granite floors, walls, bathrooms, counter & vanity tops & mantels: stock & custom.
Write in No. 1255

American Period Design
508 384-2562; Fax: Same as phone
www.americanperioddesign.com
Wrentham, MA 02093

Manufacturer of hand-crafted mantels that replicate 18th- & 19th-century originals: milled wood & composition molding; custom.
Write in No. 502



The Philadelphia mantel from American Period Design features reeding and a floral theme. It measures 72 in. wide at the hearth and 54 in. tall.

Antique Woodworks
612-281-9330; Fax: 888-226-5370
www.antiquewoodworks.com
Norwood, MN 55368

Custom fabricator of architectural elements made from hand-hewn beams reclaimed from barns in the Midwest: oak, elm, Douglas fir, black walnut, maple & ash; antique heavy timbers & milled lumber; furniture, paneled doors, wood flooring, paneling, hand-crafted mantels & antique hardware.
Write in No. 1219

Architectural Antiques Exchange
215-922-3669; Fax: 215-922-3680
www.architecturalantiques.com
Philadelphia, PA 19123

Distributor & importer of architectural salvage: stock, custom, antique & reproduction mantels; cast & carved stone, cast iron, limestone & milled & carved wood; doors, street lamps, leaded & beveled glass, mirrors, bars, signs, urns, paneling & more.
Write in No. 533

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
Write in No. 5008

Hand-carved solid-mahogany fire surrounds are available from Architectural Products by Outwater with a white or cherry finish.

Balmer Architectural Mouldings
800-665-3454; Fax: 800-461-4445
www.balmer.com
Toronto, ON, Canada M2J 1S5

Manufacturer of moldings, cornices, domes, mantels, non-load-bearing columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making; restoration services.
Write in No. 478

Balmer Architectural Mouldings provides ornamental moldings that can be used to decorate a mantel as well as a wall.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, table bases, mantels, entryways, balustrades, stairs, pool coping, vanities, benches, pavers, urns & planters; custom work.
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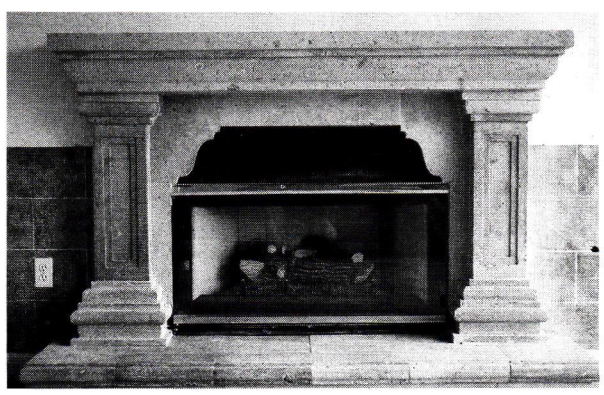
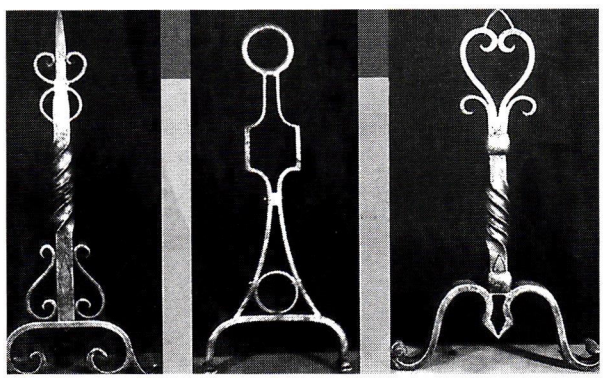


Cantera Especial manufactured this stone mantel.



Mueller Ornamental Iron Works created these fireplace accessories in wrought iron.

Mueller Ornamental Iron Works, Inc.

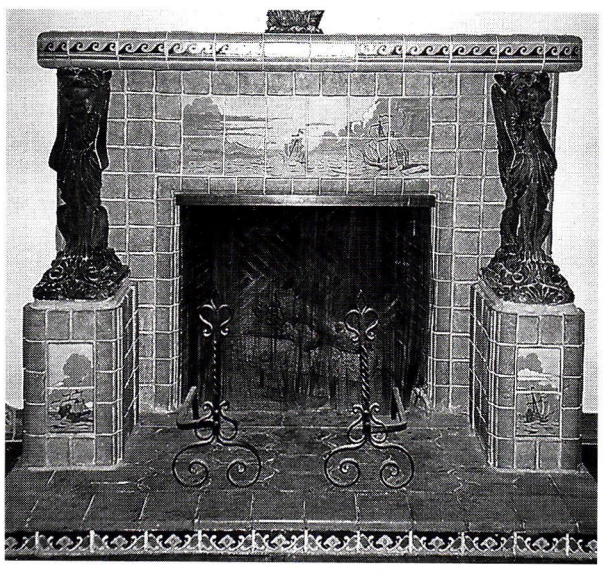
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; fireplace screens, grates & tools; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, furniture, canopies & window guards; custom finishing.
Write in No. 229

Native Tile & Ceramics

310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570



Native Tile & Ceramics custom fabricated the Craftsman-style tile for this fireplace.

North Prairie Tileworks

612-871-3421; Fax: 612-871-2331
www.handmadetile.com
Minneapolis, MN 55408

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand painted & cut; custom color matching; reproduction of antique tile; wall, fireplace, pictorial mosaic, relief & geometric.
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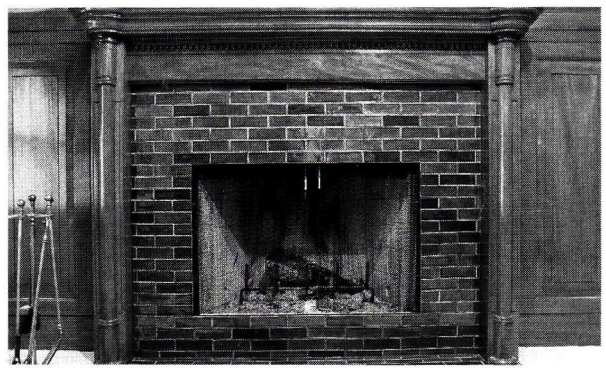

Hand-crafted ceramic tile from North Prairie Tileworks can be used in fireplaces.

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www.scpcinc.com
Coachella, CA 92236

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805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
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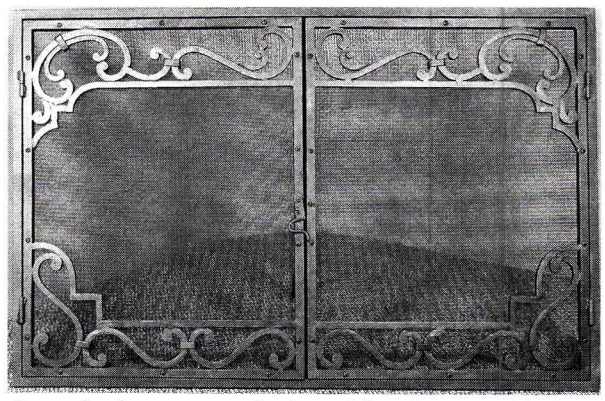

Ornate fireplace screens can be obtained from Steven Handelman Studios.

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317-924-4000; Fax: 317-920-1343
www.whiteriversalvage.com
Indianapolis, IN 46208

Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.
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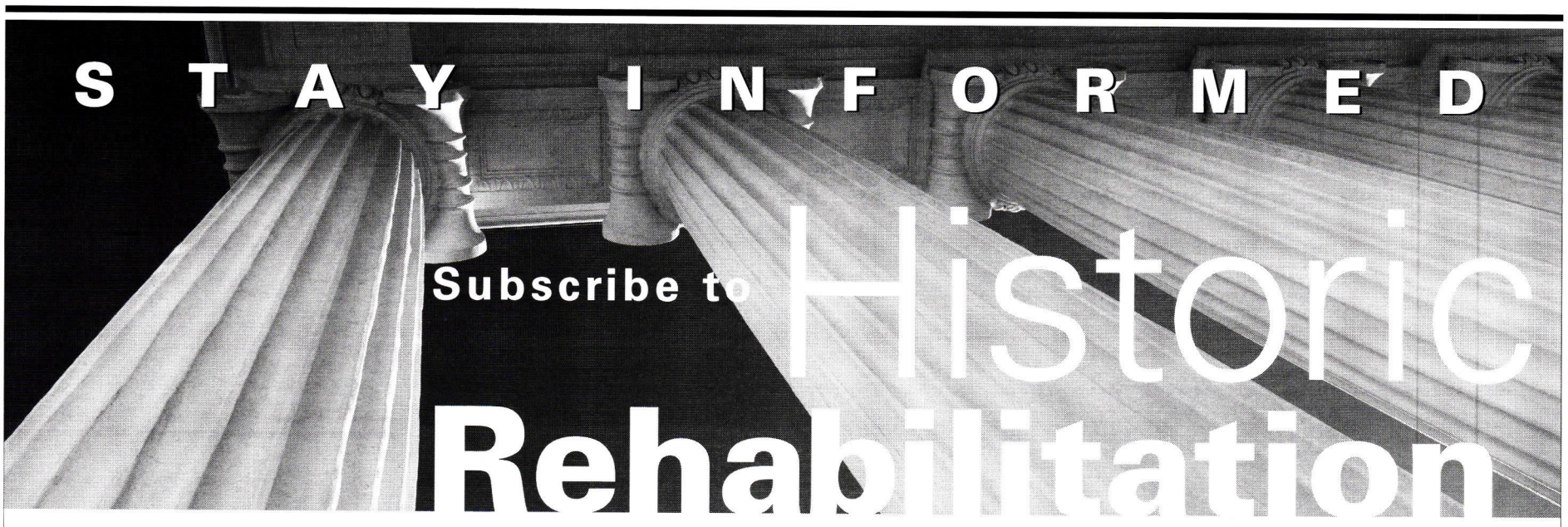

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AA-Abbingdon Affiliates, Inc.
718-258-8333; Fax: 718-338-2739
www.abbingdon.com
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Manufacturer for 3 generations of 38 original Victorian & Art Deco designs of tin panels for ceilings & walls: 2x2-ft. lay-in & 2x4- or 2x8-ft. nail-up; steel, pre-painted white, brass, copper & chrome; stainless steel & solid copper for kitchen backsplashes; 15 cornice styles; pre-cut miters.
Write in No. 8920

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
www.alcamomarblworks.com
New York, NY 10011

Custom fabricator of marble & granite floors, walls, bathrooms, counter & vanity tops & mantels: stock & custom.
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610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of hardware: cabinet hinges, knobs & handles, sash & casement hardware, window locks, sash lifts, shutter hardware, transom operators, andirons, escutcheons, door knockers, lever handles, locksets, push plates, door bells & door stops; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
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Baths From The Past/Besco Plumbing
800-697-3871; Fax: 781-871-8533
www.bathsfromthepast.com
Rockland, MA 02370

Manufacturer & designer of classic- or antique-style kitchen & bath faucets & fittings: custom-designed shower systems; brass, nickel & oil-rubbed finishes; pedestal, copper, brass & fireclay farm sinks; clawfoot tubs, high-tank toilets & accessories.
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www.tinceiling.com
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Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer & supplier of pressed-tin panels for walls, backsplashes & ceilings: Victorian, Art Deco & other styles; 6-, 12- or 24-in. repeat patterns; easy to install 2x4-ft. stamped metal sheets; 2x2- & 2x4-ft. suspended ceiling sheets; tin-plated steel for paint retention; cornices in 4-ft. lengths, 2 to 9-in. widths; shipped anywhere.
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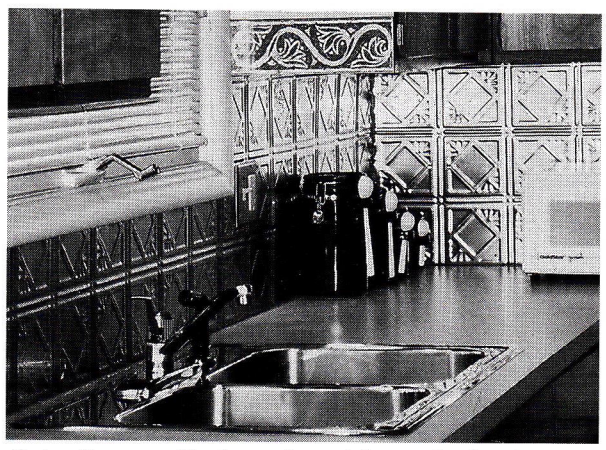

Chelsea Decorative Metal manufactured the tin-plated steel panels used for the backsplash in this kitchen.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
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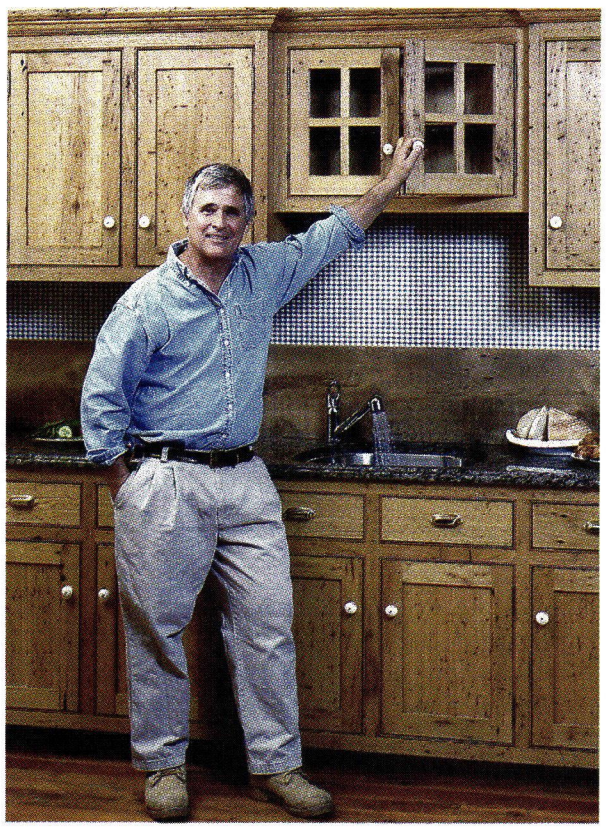

Country Road Associates uses reclaimed 19th-century barn wood in the fabrication of its custom cabinetry. There are seven wood species and two finishes from which to choose.

Crown City Hardware manufactures a line of decorative bin pulls for kitchen use.

Crown City Hardware Co.
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This kitchen features Shaker-style cabinetry hand crafted by Crown Point.

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of millwork & ornament: sawn & turned balustrades/railings, corbels, carvings, molding, appliqués, brackets, non-load-bearing columns, paneled & screen doors, porch trim, gazebos, arbors, pergolas, mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; licensee of the Victorian Society in America for wood trim.
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www.authenticdesigns.com
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Manufacturer of Early American & Colonial lighting fixtures: brass, copper & Vermont maple; exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table/floor lamps, chandeliers, pendants, ceiling fixtures & custom fixtures.
Write in No. 60

This three-arm chandelier, model #CH-289 from Authentic Designs, was manufactured in glass and brass and measures 16½ in. tall x 10½ in. in dia.

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www.ballandball.com
Exton, PA 19341

Manufacturer of historical lighting: interior & exterior; 18th-, 19th- & early-20th centuries; lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling fixtures; custom designs; restoration & refitting; wall-, post- & pillar-mounted porch lighting; Colonial & Turn of the Century; brass, glass, copper & iron.
Write in No. 7660

Ball & Ball Lighting offers chandeliers in many different styles and sizes.

Bill's Custom Metal Fabrication, Inc.
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590

Manufacturer of hand-forged ornamental ironwork: railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.
Write in No. 1270

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.
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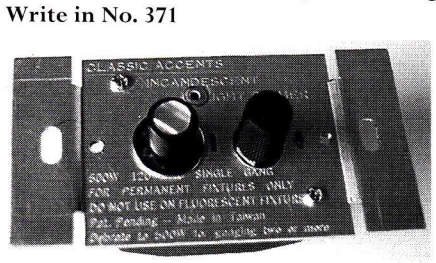


This push-button dimmer is model #S90DM from Classic Accents.

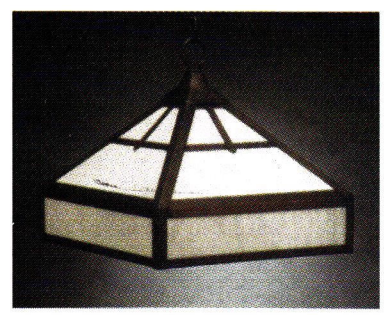
Copper House, The
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

Manufacturer & distributor of New Hampshire solid-copper & brass lighting: porch fixtures, wall- & post-mounted electric lighting, electrically-lit lanterns, sconces, chandeliers, pendants & ceiling fixtures; Colonial, Victorian, Turn of the Century & Arts & Crafts/Mission/Prairie styles; UL listed; copper weathervanes & custom finials.
Call for more information

This six-light chandelier from The Copper House is available in two sizes: model #940 measures 26x23 in. and model #941 measures 20x18 in.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of hand-crafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts/Mission/Prairie; styles & sizes can be modified to meet specific client needs.
Call for more information



This Arts and Crafts hanging light from Josiah R. Coppersmythe is available in copper or brass with custom finishes.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style lighting & copper hardware: interior & exterior; chandeliers, sconces, lanterns & building-mounted fixtures; knobs & escutcheons, locksets, hinges, door knockers & bells, push & kick plates, lever handles & drapery & pocket-door hardware.
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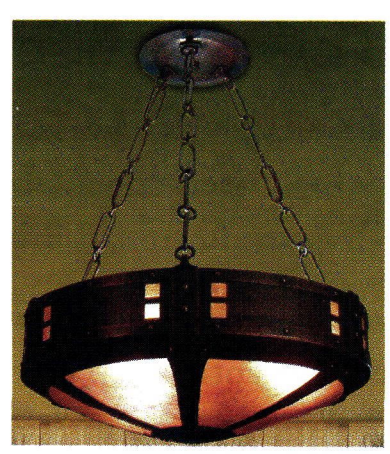
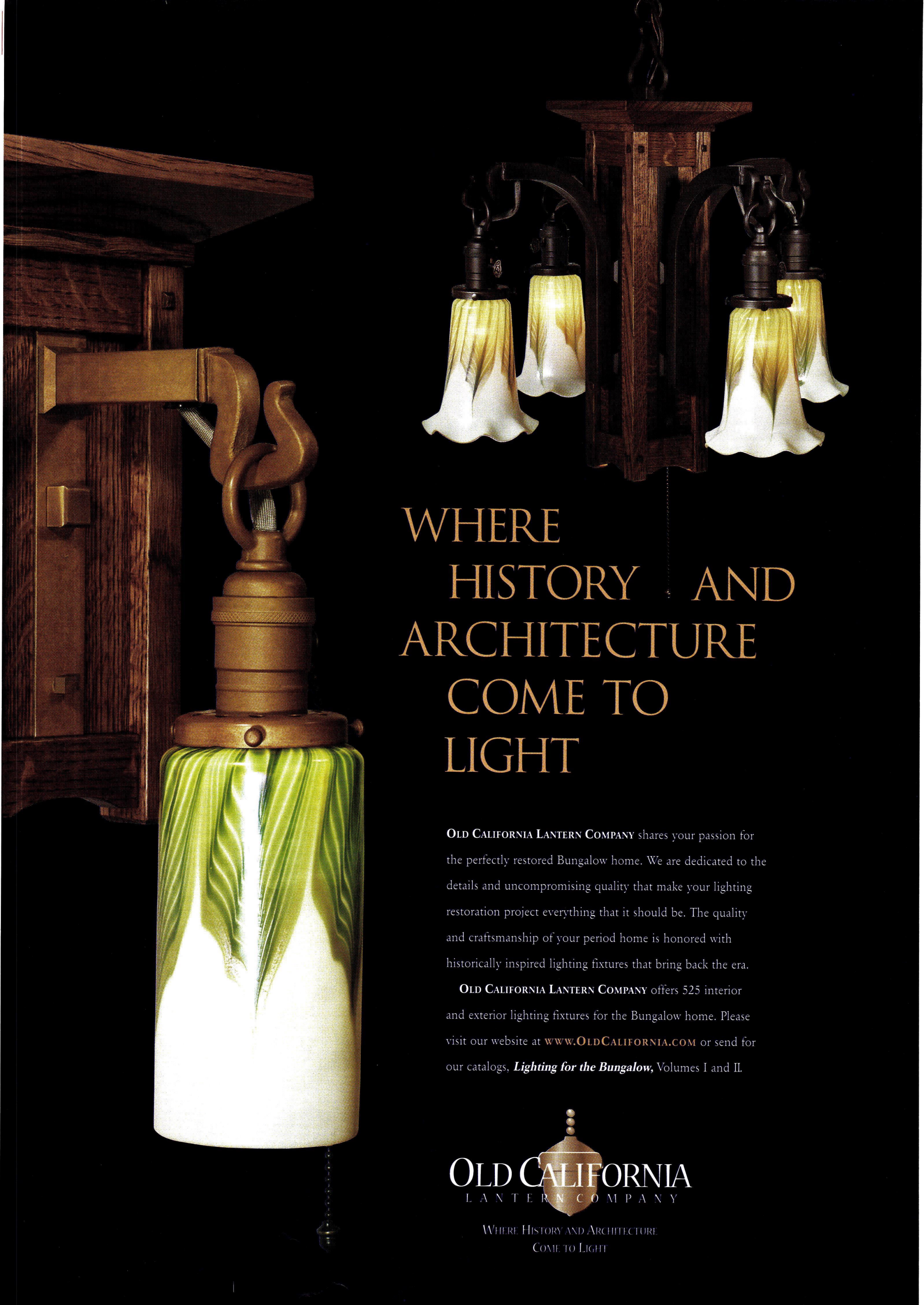


The Hammered chandelier was hand crafted in solid copper and mica by Craftsmen Hardware.



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WRITE IN NO. 8068

The Secret Language of Architects: The New Mystery Writing

Why is contemporary writing on architecture so littered with jargon and obscurity? *By Peter Pennoyer, Peter Pennoyer Architects*

The experience of the mystery of Architecture occupies an important place in the work of Daniel Libeskind. In his view architecture is seen as a spiritual domain, a realm that cannot be visualised, an area of invisible presence since it deals with the unspeakable.... Libeskind does not search for a synthesis of solutions, rather he tries constantly to intensify the mystery. – Marc Schoonderbeek, Daniel Libeskind Homepage (www.ooo.nl/libeskind/home.htm)

Architects can now celebrate the elevation of their profession to the final tier of discourse, where language is so strange that nothing is communicated about buildings except an obscure heady atmosphere of musings – a cloud of vaporized grammar and references that even the initiated seem unable to explain.

Indeed, what we read in journals and on web sites today is substantially more mysterious than the modern-architect speak that Tom Wolfe exposed in *From Bauhaus to Our House* in 1981. Expressions like Le Corbusier's "architecture as a machine for living" and Adolf Loos' "ornament is crime" now evoke nostalgia for that great era when Modernism represented a passionate commitment to an anti-style that has since been reduced to a saleable tag in real estate brochures: "classic modern style."

The only possible explanation for this muddle seems to be the pressure on these budding architects to be original and brilliant, but this new secret language of architects is self-defeating for the profession.

Even the mind-bending prose of Peter "Wiseman" Eisenman at the end of the last century now seems quaint: in *M Emory Games* (1995) Eisenman wrote of the "striated network of what could be called lines of memory ... [where] the iconicity of these lines comes from a writing that is indexical as opposed to iconic." Here, Eisenman's building seems to have suffered a seismic collapse, although the text makes some sense.

What happened to straightforward communication? Monographs on the work of such architects as Grosvenor Atterbury; Charles Platt; McKim, Mead and White; John Russell Pope; all published before 1930, are notable for large clear photographs, carefully rendered plans and crisp and legible details. The text doesn't distract from the work and in many early architectural books is limited to a brief critical essay. The work speaks for itself. These books are sought after because they convey the essence of each building and the drawn details they contain are a useful tool for practicing professionals.

Today, many "serious" books on contemporary architects are useful to neither the amateur nor the professional. A recent book on Rem Koolhaas claims that "He has managed, as the only major architect working today, to propose the building blocks for a post urban condition in which the essential elements ... appear only as floating, unstable images." The descriptions of built work in many other current monographs make the work more difficult to grasp, to the point where elusiveness seems to be the goal.

Another gauge of the state of communication about architecture is the presentation of the work of important architects to the public. The Architectural League of New York is one of great professional institutions in the country. The 1928 Year Book of the League includes a catalog of architecture, crafts, sculpture and decorative painting. Buildings and monuments by Paul Cret, Delano & Aldrich, Raymond Hood, Walker & Gillette and others are illustrated without editorial comment. These books were an annual record of cultural achievements.

Today, the League continues to publish an annual record. The group is selected by a jury and the winners are featured in the Young Architects Forum. Now the architects are chosen for their promise. The whole production is in an edgy style in a format dominated by text where titles and key words are preceded by arrows. The "allied arts" are no longer included, though the architects range into many other disciplines. The 2003 book includes a few chairs, an "acupuncture vest," a "defensible dress" inspired by "the porcupine and the blowfish" and several architectural projects. The young architects are able to explain the peripheral works: one chair is made with "foam swimming-pool noodles ... held together with an inner rack resembling a six-pack can holder." The acupuncture vest "takes as its site the body in pain ... collapsing the distinction of the acupuncturist, tailor and the surveyor." The defensible dress uses "infrared sensors" and "mechanical pines (sic) to protect the personal space zone."

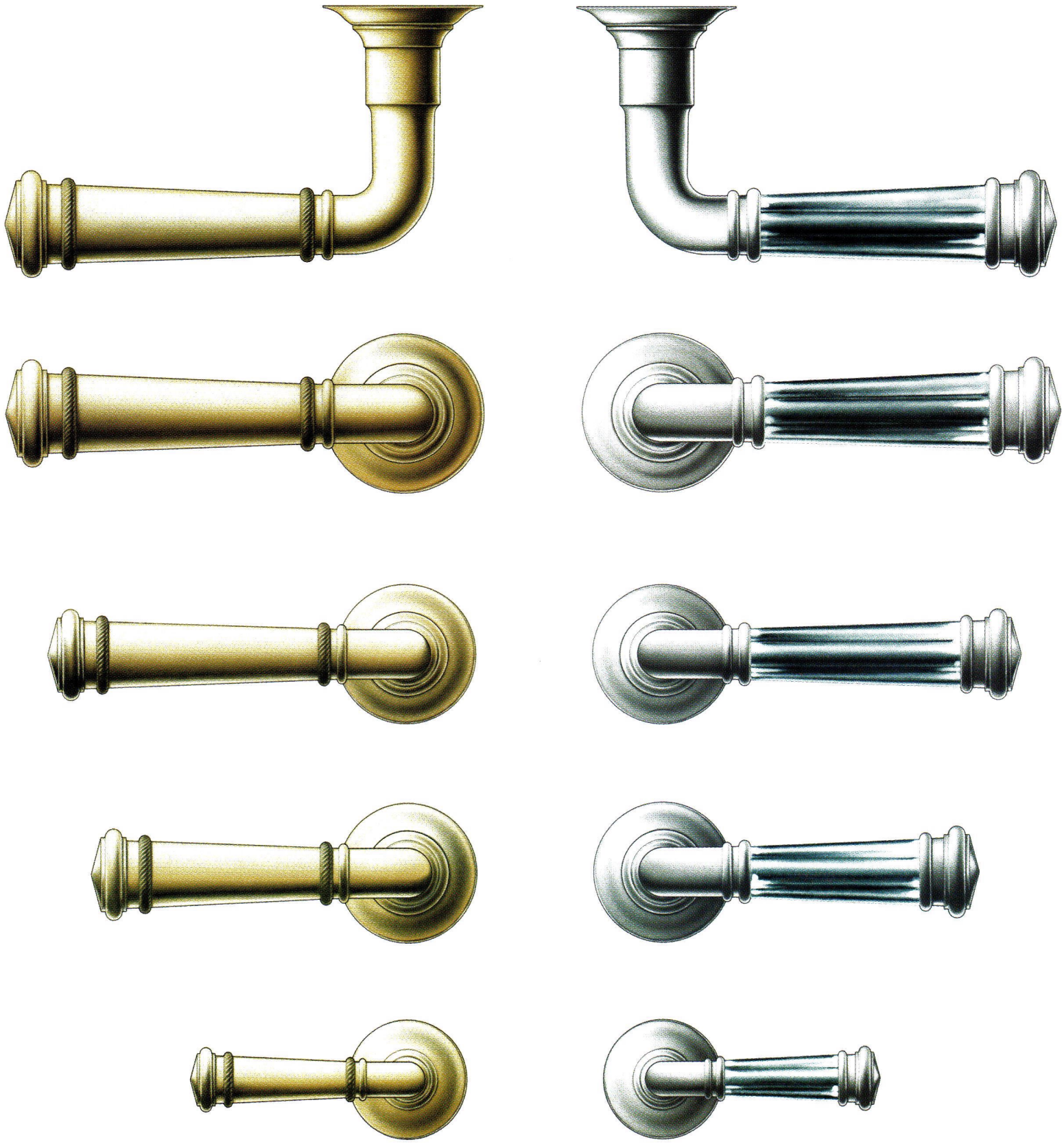
The architectural schemes, generally illustrated by minute abstract diagrams, are accompanied by utterly baffling text. The "Fog House," for instance, is described as a "private residence and home office for a biofeedback consulting practice in a new house." The design "attempts to blur the categories and definitions of both surface and landscape." In the accompanying diagrams it appears to be a rather simple, and very real, conventional modern house.

A house called "(Un)feasibility Study" bears the caption: "Before/After (B/A) tactic tries to escape the dialectic approach of old/new." Tiny interior perspectives show a room wallpapered with dollars and the same room with drag-and-click finishes. The more traditional room, with a chandelier, seems to be tempting the young architect. The caption reads: "Spend more."

The only possible explanation for this muddle seems to be the pressure on these budding architects to be original and brilliant, but this new secret language of architects is self-defeating for the profession. Our work is primarily judged by its visual presentation. Jargon-free text can be helpful in explaining drawings but is secondary. Words that add only philosophical and critical layers are most often best left to historians. The public knows that a revolving door is not a "prepolitical objet trouve, imbued with cultural import" and if architects can't communicate with the public, design suffers. Prepolitical poseurs beware before you lose your cultural import! ■

The public knows that a revolving door is not a "prepolitical objet trouve, imbued with cultural import."

If you have an idea that you think would make a good topic for The Forum, e-mail Editor in Chief Michael Carey at mcarey@restoremedia.com. He'll let you know how the idea might be developed for a future issue.



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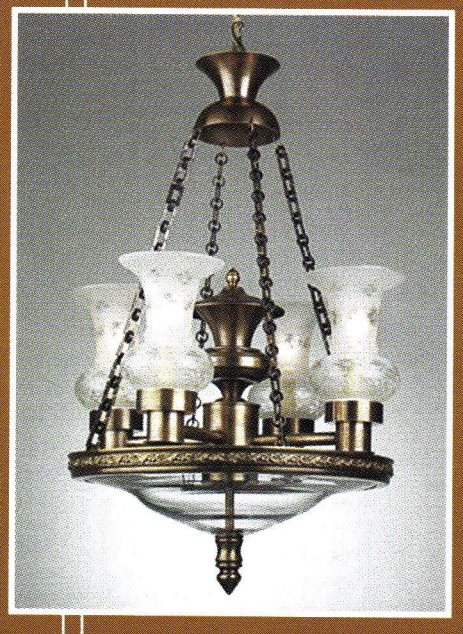

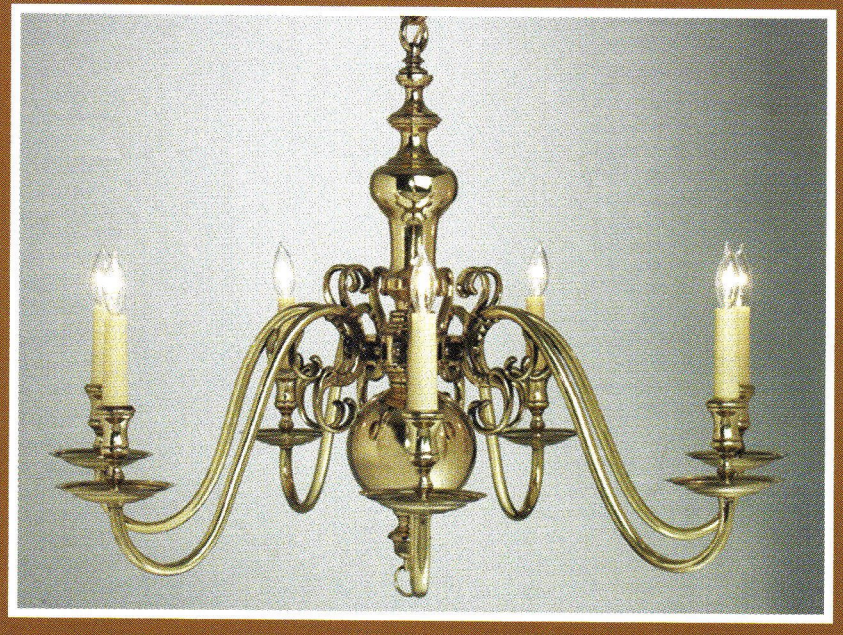

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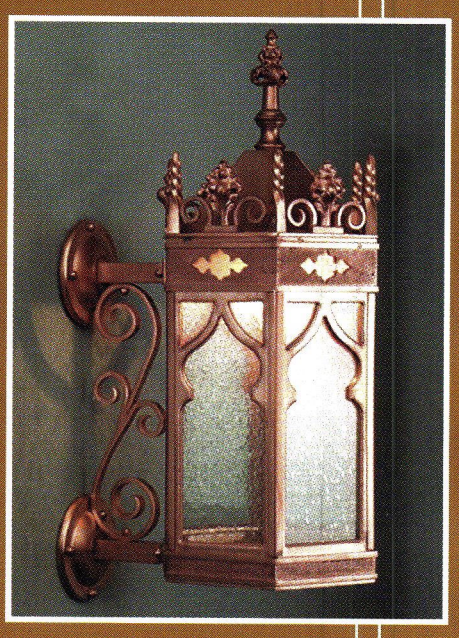

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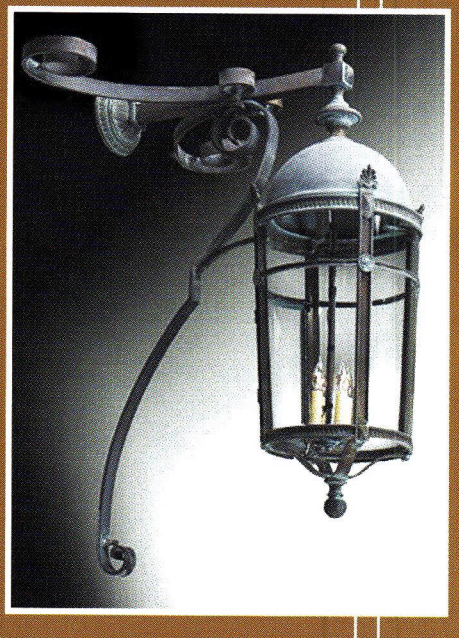

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